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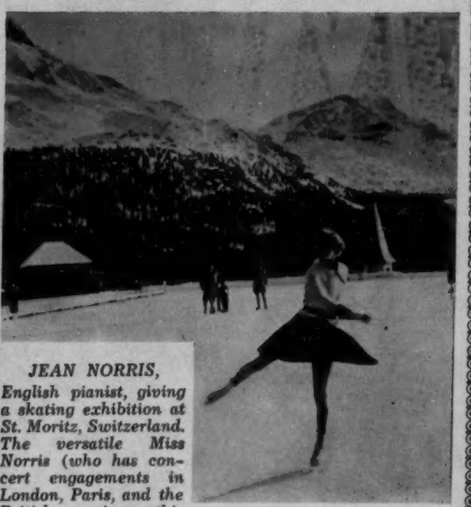
MORIZ ROSENTHAL
receives the congratulations of music lovers after his recital in Town Hall, New York, on November 11. (Photo by Musical Courier Staff Photographer.)

BELOW

ELSA HARTHAN ARENDT,
Chicago soprano and vocal teacher, with her mother and brother, John Harthan, in Glendale, California. Mme. Arendt has returned to Chicago for her vocal classes.



JEAN NORRIS,
English pianist, giving a skating exhibition at St. Moritz, Switzerland. The versatile Miss Norris (who has concert engagements in London, Paris, and the British provinces this season) also paints and sketches, and carried off all the cups at her school for tennis, gymnastics and swimming.

LOUIS PERSINGER
coming upon the stage from his dressing room at Town Hall, New York, at his recital of November 14. (Photo by Musical Courier Staff Photographer.)

HEARTS AND FLOWERS.
Gladys Swarthout receives a bouquet from her husband, Frank Chapman. (Photo by Pictorial Feature Service.)

A YOUTHFUL ADMIRER
asks Orrea Pernel to autograph his program, following the violinist's New York recital in Town Hall on November 13. (Photo by Musical Courier Staff Photographer.)

GIOVANNI MARTINELLI, COLETTE D'ARVILLE and DEEMS TAYLOR at a dinner in the Trianon Room of the Ambassador Hotel in New York. (Photo by Pictorial Feature Service.)

LEONA FLOOD,
violinist, pheasant hunting during her concert tour in Idaho.

(See Inside Back Cover for Additional News Pictures)

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Tristan and Isolde Starts Metropolitan Opera Season

Cast Features Flagstad, Melchior, Thorborg and List—Distinguished Capacity Audience Graces Premiere

By LEONARD LIEBLING

On Monday evening, November 29, all New York musical and social roads led to the Metropolitan Opera House, where the annual winter season began with a performance of Wagner's Tristan and Isolde.

The premiere at that distinguished headquarters of lyric song always has been—and probably always will be—topmost in the entertainment offerings of the American metropolis. Even though there are now only sixteen weeks of opera as against twenty-four in pre-depressional times, the series still retains its fashionable glitter for those who like such matters, and has lost none of its musical importance for artistically inclined circles.

Despite staggering financial difficulties and the serious competition of film houses and free events at the radio studios, the veteran opera company has maintained its proud prestige and kept up the lofty standard of its performances. The present season shows a large subscription fund, and every indication of generous transient patronage; and as the best artists of recent years are still in the personnel, the Metropolitan should and does look forward to a prosperity it has not enjoyed since the fateful year of 1929.

Edward Johnson as impresario proves the good judgment of those who selected him to serve in that capacity. There is no longer any question of his executive talents, his taste and tact, and his full ability to live up to the luminous traditions of the institution. He refrained from making revolutionary changes in the repertoire and manner of production, and most wisely, he refused to accede to some rather wide demands that seat prices be reduced and other "popularizing" methods be employed. The wisdom of his policy has vindicated itself. New York appears to be able to support fashionable opera at the Metropolitan as well as low-price opera at the Hippodrome.

PREMIERE PICTURE

The usual exciting scenes preceded the opening notes of the opera on premiere night. Crowds of curiosity gazers surrounded the entrances and watched the arrival of the fortunate ticketholders. Battalions of limousines and taxis deposited their festally garbed occupants. As the better known men and women entered the lobbies, photographers flashed pictures, and society reporters noted what was being worn. Box and parterre patrons were eager lookers before they became absorbed listeners. The aged red and gold decorations of the house-interior may have appeared somewhat faded to younger newcomers, but filled the old habitues with a sense of familiar comfort.

Conversation buzzed everywhere, until suddenly the lights were dimmed. A hush, then loud patters of applause as Artur Bodanzky, long-time Wagnerian conductor, made his way to the little elevated platform in the orchestra. A final moment of waiting and the immortal prelude to Tristan and Isolde commenced. The paid visitants prepared to thrill and glow; the music critics opened ears to the finical details of voice-production, orchestral tone, and the niceties of phrasing delivery, and text interpretation. In truth, the Metropolitan Opera season of 1937-38 was on, and ready to add further achievement to its past record of glory.

PERFORMING A MASTERPIECE

Outstandingly strong in their German department, the casting overlords had no trouble in selecting an imposing array of singing actors to do justice to Tristan and Isolde. The hero's role was Lauritz Melchior's; the heroine's, Kirsten Flagstad's. Kertin Thorborg sang Brangäne.

(*Continued on page* 32)

Josef Hofmann's Golden Jubilee Celebrated at Gala Concert

Distinguished Pianist Honored on Fiftieth Anniversary of American Debut—Brilliant Audience Fetes Artist

By LEONARD LIEBLING

An event as unusual as it was brilliant occurred on Sunday evening, November 28 at the Metropolitan Opera House. A sold out house, whose $22,000 proceeds went to the fund of the Musicians' Emergency Aid, was on hand to celebrate the fiftieth anniversary of the first American appearance of Josef Hofmann, which took place on the same stage whose boards he trod festally at the recent ceremonial occasion.

Hofmann's European debut was made at the age of six; his initial New York bow, at eleven, on November 29, season 1887-88. What has happened since then in the career of the luminous artist needs no retelling in the present account, for all the world knows the full story.

For the past month no ticket had been available for the Jubilee Concert; boxes sold at sky-high prices, orchestra seats brought ten dollars each, one hundred souvenir programs autographed by the celebrant, produced a further large sum to swell the total of the receipts.

The gala program consisted of Brahms' Academic Festival Overture; a short address by Dr. Walter Damrosch; Rubinstein's D minor piano concerto; a Chopin set (G minor ballade, E flat nocturne, A flat valse, Andante Spianato and Grande Polonaise); and Hofmann's Chromaticon for piano and orchestra. The orchestra unit of the Curtis Institute of Music was the excellent ensemble, led by Fritz Reiner. Of course Hofmann played the solo parts in his own composition and the concerto by his teacher, Anton Rubinstein.

The regular printed program of the evening (selling for one dollar) had many pictures of Hofmann at all ages; the facsimile of his first program in America; a letter of congratulation from President Roosevelt, the long list of well-known musicians who formed the honorary committee; the names of the orchestral members (pupils and graduates of the Curtis Institute, some of the latter serving major orchestras elsewhere, journeyed to New York especially to play on this evening); and appreciations from Mrs. Mary Curtis Bok, Mrs. Helen Astor and Theodore Steinway.

The playing of the sixty-two year old Hofmann climaxed the momentous evening, and must have induced eloquent memories in the minds of those present—and happily there were many of them—who had attended the debut of the young genius a half century ago. He is at the height of the powers foreshadowed then, and he will go down in history as one of the real kings of the keyboard. The Jubilee audience was in no doubt concerning that, when they thunderously acclaimed his sweeping, ir-

(*Continued on page* 10)

Furtwängler Out of Salzburg Festival

Disagreement with Toscanini Said to Have Been Caused by Former's Association with Nazis

VIENNA.—The absence of Wilhelm Furtwängler from the 1938 Salzburg Festival is considered here as a victory for Arturo Toscanini. Furtwängler will not participate in the next festival, it is revealed in the initial official program just released. Last year his conducting of Beethoven's ninth symphony proved one of the highlights.

Toscanini is said to have disagreed with Furtwängler, who is director of the Berlin State Opera, because the latter conducted at the Bayreuth Festival in both 1935 and 1936. Toscanini left Bayreuth some years ago because of displeasure with Nazi principles. He also protested against engagements of German artists at Salzburg and against the broadcasting of the festival music to Germany.

In a statement later, Furtwängler denied that he had "quarreled" with Toscanini, pointing out that in September he "had a friendly conversation" with the Italian *maestro* "at which all pending matters were discussed."

The absence of his name from the program, he said, was due to the fact that he had "not decided what to do next year, although I certainly will not conduct at Bayreuth."

The Italian *maestro* is scheduled to conduct at the seven Vienna Philharmonic Orchestra concerts between July 23 and August 31. Toscanini will also conduct Tannhäuser, The Magic Flute, Die Meistersinger, Fidelio and Falstaff. Other conductors listed are Bruno Walter, Hans Knappertsbusch and a "still unannounced foreign director" who, it is believed, is Karl Krueger, Kansas City Orchestra conductor. W. W.

Lots Are Drawn as London Fans Battle for Orchestra Admissions

Great Throngs Press to Hear Toscanini—Schnabel Also an Idol—Conductor Nadia Boulanger Shatters Philharmonic "No Skirt" Rule

By MARION WILSON BALLIN

LONDON.—The sensation of the past fortnight has been the appearance of Arturo Toscanini. The scramble for seats was such that lots had to be drawn for the privilege of buying a ticket (one each), and the ensuing enthusiasm was commensurate. On the first evening, when Brahms' Requiem was performed, the audience was asked not to applaud, but they made up for it on the second, after both the first and ninth symphonies of Beethoven. On both occasions the B.B.C. Orchestra surpassed itself, the choral singing (under Leslie Woodgate) was lovely, and also, with few exceptions, that of the soloists. The performances as a whole were so beautifully chiselled and radiant that one seemed to be hearing the works for the first time. And if fascinated concentration on the conductor's mastery prevented complete absorption in the music itself, gratitude for such concerts remains undiminished.

Popularity second only to Toscanini's has enveloped Artur Schnabel, whose advent also starts a stampede for seats. His only orchestral appearance in London this time was at the Courtauld-Sargent Series. Here he played Mozart's E flat major concerto—nearly unknown these days—and Beethoven's G major concerto.

(*Continued on page* 62)

Janssen to Conduct Baltimore Orchestra

BALTIMORE.—Frederick R. Huber, manager of the Baltimore Symphony Orchestra, has announced the appointment of Werner Janssen, young American conductor, to replace Ernest Schelling, the municipal orchestra's regular conductor, who is being detained in Switzerland through a necessary operation on his eye and the serious illness of his wife. Werner Janssen and his wife, Ann Harding, the film actress, will shortly move to Baltimore. The orchestral season opens early in January. G. K.

Bayreuth Festival in 1938

BAYREUTH.—Contrary to announcements hitherto made, the Wagner Theatre will give a festival in 1938, from July 26 to August 19, performing the two Ring cycles as well as Parsifal and Tristan and Isolde. This modification of the original plan not to hold a Bayreuth Festival next year is due to the fact that in 1938 all Germany will celebrate the 125th anniversary of the birth of Wagner. S. I.

PLANNING 1939 NEW YORK WORLD'S FAIR PROGRAMS

MEMBERS OF THE ADVISORY COMMITTEE ON MUSIC OF THE NEW YORK WORLD'S FAIR

met in the Empire State Building to discuss plans and programs for the presentation of music and the allied arts at that event in 1939. Among the committee members attending the meeting were, left to right: Hermann Irion; Allen Wardwell, chairman; Dr. Walter Damrosch; Mrs. Vincent Astor, vice-chairman; Marshall Field, vice-chairman; Edward Johnson, general manager of the Metropolitan Opera Association.

Clevelanders, Minus Five Strings, Triumph Despite Row with Union

Rodzinski Leads Outstanding Concerts, with Rachmaninoff and Spalding as Soloists—Thomas, Loesser and Jooss Ballet Among Early Season Attractions

CLEVELAND O.—The art of program building is one of the major musical virtues of Artur Rodzinski. Beethoven's Pastorale Symphony was juxtaposed with Strauss' Heldenleben. In the course of this evening every possible human emotion was touched upon and brought to light with eloquence and authority. Although the lack of strings made itself strongly felt, the performance as a whole was a superior one. Due to differences with the Musicians' Union which is objecting to an importation of new string players from other shores, five desks in this section are still unoccupied. It is hoped, however, that in the near future these obstacles will be eliminated.

NOTABLE SOLOISTS

Deference was paid to Rachmaninoff, whose new symphony received a warmly radiant interpretation at the hands of the conductor. With the composer at the piano, we heard as intriguing a performance of Rachmaninoff's variations on the well known Paganini Caprice as we ever hope to witness. The audience, filling Severance Hall to overflowing on both nights, was wildly enthusiastic. To offset the sombre Slavic mood of the two compositions, Rodzinski enclosed the elusive charm and descriptive glamour of the two Debussy Nocturnes: Clouds and Festivals.

With Albert Spalding as fêted soloist in another concert, playing in superb style the engrossing Sibelius violin concerto, for which the American artist was tendered an ovation, Dr. Rodzinski offered a stirring Tschaikowsky fourth symphony and a first performance of the Sibelius tone poem: Pohjola's Daughter.

CONCERT COURSES AND ARTISTS SERIES

John Charles Thomas inaugurated Elmer Wiener's Public Music Hall series with a brilliant recital of Lieder and dramatic excerpts. An able assistant at the piano was Carroll Hollister.

Mrs. Brudno's Cleveland Concert Course offered as its first attraction the fascinating Jooss Ballet whose program consisted of entirely unfamiliar creations. The Mirror suffered by comparison with the Green Table, while the harsh and boisterous music accompanying it, by no means added to its enjoyment. However the dancers revealed their usual high degree of perfection.

Arthur Loesser was heard in a faculty recital of the Institute of Music. He chose a program, unhackneyed, but succeeded in realizing the utmost of interest inherent in not too pretentious compositions of Scarlatti, Clementi *et al.* The Brahms sonata (opus 2) was brilliantly played.

LOCAL ARTISTS AND GROUPS

The Cleveland Musical Society presented the Gold Trio at the Little Theatre of Public Hall. A sister-pianist and two brothers, these young talented people played with devotion and animation the Mendelssohn D minor and the Beethoven B flat major trios as well as several solos.

Opening its season with an evening concert at the Carter Hotel Ballroom, the Fortnightly Musical Club turned out in large numbers to hear a splendid program by Estelle Miller, piano, Marcia Bissell, soprano, and Ione Coy, violinist. These artists were heard in two groups each, with George Howerton and Walter Hanson, accompanists.

The Walden String Quartet, composed of Homer Schmitt, Bernard Goodman, Leroy Col and Robert Swenson, all members of the Cleveland Orchestra, gave its opening concert at the Cleveland Museum of Art, assisted by Marguerite L. Quimby, soprano, who sang Egon Wellesz's setting of a group of sonnets by Elizabeth Barrett Browning. The quartet was heard in a work by Brahms and a quartet by Douglas Moore, formerly curator of Musical Arts at the Museum, now a member of the music faculty of Columbia University.

In commemoration of the 100th anniversary of the first Jewish settlers in Cleveland a concert was given at the Euclid Avenue Temple, opening the centennial week of cultural events. Jewish composers were featured and brought to hearing by Dr. Jerome Gross, violin; Emmanuel Rosenberg, tenor, Leon Machan, piano and a group of woodwind soloists of the Cleveland Orchestra, including Philip Kirchner, Daniel Bonade, Maurice Sharp, Frank Ruggieri and Rudolph Puletz. Charles D. Dawe conducted the Jewish Singing Society in a selection of folk songs. R. H. W.

MacDowell Club of New York Announces Fourth Chamber Music Competition

The MacDowell Club of New York announces its fourth annual chamber music competition for amateurs. It excludes all professional musicians who perform in public or students preparing to enter the concert field. However, groups may have one professional member and ensembles may be coached by a professional. Competitors are unrestricted by age limits. Standard works must be played. A prize, the nature of which will be announced later, is to be awarded by the club. Amateur musicians who wish to enter but have not yet formed a group of their own may get in touch with other instrumentalists by writing to the MacDowell Club Chamber Music Competition. Application blanks and further information may be obtained from the MacDowell Club, 166 East 73rd Street, New York.

LYRIC TOREADOR

ROBERT WEEDE,

baritone of the Metropolitan Opera, was guest artist with the General Motors Concert Company on November 7 in a Puccini program. Mr. Weede's debut with the St. Louis Opera took place as Escamillo in Carmen, November 24. (Photo by Delar.)

Budapest University Chorus to Return Next Year for Tour Here

Arrangements have been concluded by J. J. Vincent for the return of the Budapest University Chorus next season for a second nation-wide tour of thirty concerts. Viktor Vaszy is the conductor.

Nino Martini in Florida Appearance

Nino Martini concludes his fall concert tour with a recital in Tallahassee, Fla. Mr. Martini returns to New York for his fifth season with the Metropolitan Opera and resumes nation-wide concert appearances after the first of the year.

BRÜNNHILDE ON WHEELS

MARJORIE LAWRENCE

has returned from a concert tour of the Northwest. The Metropolitan soprano appeared at Toronto, Winnipeg, Saskatoon and Bellingham, Wash., from October 28 to November 8, and then went to Harrisburg, Pa., where she sang on November 22. On November 25 she appeared in Montreal. (Photo by Bruno, Hollywood.)

Salzburg Opera Guild Offer Prize for American Work

Paul Csonka, general director of the Salzburg Opera Guild, has announced a competition for the best one-act opera on an American subject by an American composer. Time of performance should not be more than one hour. Manuscripts must be sent not later than May 1 to Mr. Csonka at Mondsee, Austria. The winning work will be performed by the guild, and the composer receive a trip to Salzburg and two months stay at the company's headquarters in the Schloss Mondsee next summer, including the Salzburg festival period. Judges are Mr. Csonka, Alberto Erede and Eugen Schulz-Breiden of the guild.

Metropolitan Opera Discontinues Brooklyn Series

The Metropolitan Opera Association will not make its usual visits to Brooklyn this year. Subscribers from that borough were invited to transfer their patronage to the Metropolitan Opera House in New York. The company has given occasional Tuesday night productions in Brooklyn each season since 1908.

Schumann-Heink Decorations Left to Smithsonian Institute

LOS ANGELES.—Mme. Ernestine Schumann-Heink left a gross estate of $33,932.28 consisting mainly of jewelry given her by eminent artists and statesmen, it was revealed in Superior Court here. Her diplomas and decorations were bequeathed to the Smithsonian Institution of Washington. K. S.

Eyvind Laholm to Make Debut with Chicago Opera

Eyvind Laholm, American tenor of the Berlin Opera, after a fourteen-year career abroad, returned to his native country on November 25. Mr. Laholm makes his debut with the Chicago City Opera Company in Lohengrin on December 11, appearing also in Die Walküre on December 14.

National Broadcasting Company Inaugurates Its New Orchestra

Monteux Conducts Opening Concerts—Rodzinski and Toscanini to Lead Rest of Series—Orchestra Scores Success

By LEONARD LIEBLING

An artistic event of high importance took place on the evening of November 13, when radio and symphonic music went on the air for the first time by a full-numbered major orchestra especially created for radio. The purpose of the project is to give non-commercial concerts free for all listeners. An invited audience of about 1,400 persons attended the opening program in the large hall of the RCA Building in Rockefeller Plaza, Many eminent musicians and all the professional music critics were present. Throughout America, in Europe, South America, and other lands, millions of hearers attuned their radios to the novel premiere.

NBC first made its plan known last spring, after Arturo Toscanini had consented to conduct ten concerts of the proposed organization. Thereafter it was decided to lengthen the series to twenty-three, and to engage Pierre Monteux and Artur Rodzinski as co-conductors with their flaming Italian colleague. To Rodzinski fell the task of holding auditions in order to select the best available players for the new body. That being done during the early summer, the unit rehearsed under him for several weeks this autumn. Meanwhile the daily press regarded the whole undertaking as news matter of first-class and first-page interest, and published so many items about the venture, that by the time the first concert was ready to begin on November 13, universal expectation prevailed, not only with music lovers and musicians, but also on the part of the general public.

An Auspicious Premiere

Fortunate holders of invitation tickets crowded the NBC hall long in advance of the official starting time (the concerts take place Saturday evenings, from 10 to 11.30 o'clock), and most of them were in evening dress. The event had a distinctly gala atmosphere.

For his first program, Monteux chose the Respighi transcription of Bach's C minor organ passacaglia, Mozart's Haffner Symphony, one movement of Franck's Psyche and Eros, Debussy's Iberia Suite, and Till Eulenspiegel by Richard Strauss.

Qualities of the Orchestra

It did not take experts long to recognize that this NBC Orchestra is of unusual merit in tone and technic, which was to be expected, for most of its players have had wide experience. (The ensemble, I hear, includes several members who were performing for the first time in a professional symphony entity, but the general result did not make that fact apparent.) Of course during the period of rehearsing, Rodzinski had fashioned excellent balance and refinement of massed tone, those qualities at once sounding assuringly in the initial Bach number, tone being becomingly pure and execution classically precise. Ability to play with delicate virtuosity and to observe Mozartean restraint, impressed in the Haffner Symphony. Markedly fine too was the handling of the shimmering effects required in parts of the Franck pages. Flexible nuancing and technical brilliance were obtained fully by Monteux in the Debussy and Strauss music.

PIERRE MONTEUX
raises his radio baton. (Photo from Pictorial Feature Service.)

THE TONAL DEPTHS
The double-bass players at their "low tricks." (Photo by Pictorial Feature Service.)

Slight deficiencies came to light here and there, incident to tension and nervousness of a premiere, but they will surely be smoothed over as the season progresses.

Monteux came through impressively in what must have been an ordeal for him too, veteran though he is. He demonstrated again that he is master of an orchestra, and an imaginative and eclectic interpreter. His art shone particularly in the broad reading of Bach, the fanciful characterization of Franck, and the humorous caricaturing of Strauss. Applause during the concert told its own story, and the aftermath of opinion since heard around town is warmly in praise of the new orchestra and of Monteux.

A Second Concert

On the evening of November 20, I listened to most of the second concert, but instead of my being in the hall proper, the hearing came to me from a radio placed in an adjoining private room, where late-coming (and early departing) music critics could sit at their ease, smoke, and see the orchestra and conductor through a glass wall.

The radio impression did not alter my previous estimate of the qualities of the NBC symphonists, except to deepen it. Hardly any slips occurred, and all sections of the orchestra did momentous service. The brass players especially struck me with their exactness, and the polished nature of their tone.

Wide Range of Music

Monteux gave and got rich response in Weber's Euryanthe Overture, Handel's Concerto Grosso in D (the last movement had kindling rhythmic vigor), andante and scherzo from Sibelius' first symphony, Griffes' Pleasure Dome of Kubla Khan, Wagner's Lohengrin Prelude, and Ravel's Daphnis and Chloe Suite, No. 2. Again a large invited audience extended ovations.

The last Monteux concert took place November 27, with the Franck Symphony, Isidor Freed's adagio from his Jeux de Timbres, Germaine Tailleferre's Overture to an Opera Bouffe, D'Indy's Prelude to his Fervaal, and the Fire Bird Suite by Stravinsky.

THE STRINGS AT WORK
An action shot of part of the section. (Photo by Pictorial Feature Service.)

THE ZEALOUS CELLIST
A player underscores his score at rehearsal. (Photo by Pictorial Feature Service.)

CONCERTMASTER
Mischa Mischakoff outlines his interpretative ideas to listening players. (Photo by Pictorial Feature Service.)

Furtwängler Composes and Conducts New Opus in Munich

Munich.—The first local hearing of the Symphonic Concerto for piano and orchestra, by Wilhelm Furtwängler, with the composer conducting the Berlin Philharmonic Orchestra, was an interesting and successful event. The work is certainly one of the best that has come from Furtwängler's pen and, far from being what critics are wont to call "conductors' music," it is an original, personal composition, in which the author gives generously of himself. The concerto is distinguished by broad melodic line, logical tonality, learned counterpoint, lovely harmony, ingratiating orchestration, and formal clarity. The piano is treated more as a dialoguing instrument than an element for the display of technical virtuosity, and in point of thematic development, its role is singularly important. Edwin Fischer, soloist, shared the honors of the evening with the composer-conductor. C. de V.

Capacity House in Prague Greets Lawrence Tibbett

Rigoletto Sung by American Baritone—Operatic Casts Otherwise Lack Quality—Russia and Spain Sound Their Music

PRAGUE.—The National Theatre was completely sold out days in advance of Lawrence Tibbett's Czecho-Slovakian debut. The American baritone (hitherto known here only as a sound-film personality) proved to be an opera singer and artist of the first rank. His outstanding impersonation of Rigoletto made a rousing impression on his listeners, who were also charmed with his magnificent vocalism. Though the best available cast had been chosen, not a single soloist was able to come up to the towering level of the guest, save perhaps Mila Kocova, who sang Gilda with remarkable coloratura virtuosity. There was mounting enthusiasm and increasing applause from act to act.

Another foreign artist of high order was André Burdino, French tenor, acclaimed in Tales of Hoffmann. Seldom has the tenor part been sung here with more captivating results. Burdino is endowed with a beautiful voice, refined delivery and elegant and natural stage presence. It was a pity for him that his partners, the stage-management, scenery, chorus, and orchestra (conducted by Charvat) did not rise above conventionalities. The audience accorded Burdino a rapturous reception.

AN AMERICAN CARMEN

The restoration of Carmen, newly dressed by Frank Schultes, at the German Theatre, was a real event owing to the collaboration of Risé Stevens, who sang the title part for the first time. The young American contralto, with splendid vocal resources, was particularly admired for her novel portrayal of the cigarette siren. Lotte Medak (Micaela), Kurt Preger (Don José), Josef Schwarz (Escamillo) and Karl Rankl (conductor) did their utmost to raise the performance to a high standard.

Weber's Oberon, in Mahler's tasteful arrangement, left much to be desired from the vocal and scenic points of view. Neither Kurt Baum (Huon), Marta Cuno (Rezia), nor Harriet Henders (Oberon) met the requirements of their parts, nor did stage-director Schramm, or scenographer Schultes, have an eye for the fabulous world of the opera. The best part of the representation was the orchestra under the conscientious leadership of Fritz Zweig.

VIOLINISTS SHINE

The local debut of Mischa Elman was a real triumph for the eminent violinist, who enchanted the overcrowded house with his extraordinary capabilities. Nathan Milstein interpreted a mixed program with a sure conception of the diverse musical styles. Robert Soetens gave three recitals of modern French music, and the public was also pleased with Jacques Margolies, young American violinist.

PIANISTS' PARADE

A sold-out hall welcomed Ruda Firkusny, whose stirring reading of sonata (op. 35) Chopin, and Etudes Symphoniques by Schumann, proved that his art gains in mastery year by year. H. W. Süsskind's recital called attention to some novelties, Hindemith's new piano sonata in B flat being the most sterling work.

POLITICAL CONCERTS

Smetana Hall was stormed when singers and dancers of the Soviet Army presented interesting programs of folk-music. The Barcelona Cobla, a Spanish Popular Front Orchestra, gave an all-Spanish program with highest degree of perfection, Emili Vendrell, tenor, and Joan Magrinya, dancer, helping to make the evening a success.

GERTH-WOLFGANG BARUCH

MacDowell Club of New York Awards Recitals to Four

The final auditions for the sixth annual Young Artists Contest, sponsored by the MacDowell Club of New York, have been completed and resulted in the selection of the following four artists for presentation in recital at the MacDowell Club auditorium: Marvel Biddle, soprano, of New York; Milton Kaye, pianist, of New York; Ben Jones, pianist, of Jacksonville, Fla.; Jean Spitzer, violinist, of Brooklyn, N. Y. These artists were chosen from fifty-eight candidates.

The jury for the final auditions consisted of Jeannette Vreeland, Walter Golde and Harry Spier for voices; Katherine Bacon, Sigismond Stojowski and Hans Barth for piano; and Hugo Kortschak, Emmeran Stoeber and Paul Stassevitch for violinists.

SYMPHONY IN FOUR MOVEMENTS

PLAYER'S-EYE VIEWS
of John Barbirolli's countenance as he conducts the New York Philharmonic Orchestra.
(Photo by Pictorial Feature Service.)

World Art, Inc., to Present Second Monte Carlo Ballet Here

Julius Fleischmann's World Art, Inc., has taken over the Monte Carlo Ballet Company of Rene Blum, brother of Leon Blum, former French Premier, and will direct its productions in this country. This was revealed with the filing of a registration statement with the SEC in Washington recently.

The company has no connection with Col. W. de Basil's Ballet Russe de Monte Carlo, which is already touring the United States.

According to Sergei J. Denham, vice-president of World Art, Inc., the ballet is to be produced in this country in collaboration with Mr. Blum, artistic director. It will be brought to the public in the winter of 1938-39. Several former Diaghileff dancers have been engaged, including Serge Lifar, who has been director and principal dancer at the Paris Opera and who appeared here in 1933 with Alicia Markova.

The registration statement revealed that the purchase would take effect on February 1 for $30,000 to be paid in installments, plus $10,800 to reimburse Mr. Blum for preparing three new ballets.

Castelnuovo-Tedesco to Visit America

Mario Castelnuovo-Tedesco, Italian composer, will visit the United States next year. His American tour is being arranged by Albert Morini, European concert impresario. Mr. Morini is also managing tours abroad this season of Stell Andersen (thirty-two appearances in England and on the Continent), Eleanor Steele and Hall Clovis (fourth European tour), and the Manhattan String Quartet (third tour); with further tours arranged for Virginia Rea, soprano, and the Fisk Jubilee Singers.

Mu Phi Epsilon New York Series to Benefit Scholarship Fund

Mu Phi Epsilon is presenting five concerts for the benefit of the scholarship fund at the Barbizon-Plaza, New York. November 16 brought Leota Lane, soprano, and Virginia Hamister, pianist; December 7, Hazel Griggs, pianist, and Ellen Repp, contralto, appear; January 25, Marian Anderson Owen and Benjamin Owen, two-pianists, and Katherine Urban, soprano; March 1, Ruth Bradley, pianist, and Vera Neeley, contralto; March 22, Betty Martin, soprano, and Caroline Thomas, violinist.

Vina Bovy Heard on Pacific Coast

Vina Bovy, Belgian coloratura soprano, returning to the Metropolitan Opera for her second season, made her debut in San Francisco this fall as Mimi in La Boheme, also appearing in Manon and Romeo and Juliet. After a full season in New York, Mme. Bovy returns to the Teatro Colon in Buenos Aires for a re-engagement.

Hofmann Honored on Golden Jubilee

(Continued from page 7)

resistible delivery of the Rubinstein music, his flashing execution in the Chromaticon, and the romantically aristocratic style of the Chopin interpretations, rich in fancy, glowing with color.

It is a safe guess to say that when Hofmann heard the hurricanes of applause, he remembered with deep emotion the eventful happenings of exactly fifty years before, and which inspired the late William J. Henderson to write the poem published in the Musical Courier of December 7, 1887:

"With gravest lips and innocent sweet eyes,
And smile made pure by deep emotion's cast,
With childlike wisdom, more than worldly wise,
Thou bringest messages from out the past.

"The mighty spirits of the sons of song
To thee reveal the tones they could not write,
When fancies came in overwhelming throng.
Thou knowest them, O boy; thine is the light.

"Two little hands, a child's imperfect hands,
Make new for us the dead dreams once again;
From dusk to dawn, through all the listening lands,
Those little hands are on the hearts of men."

AFTERMATH CELEBRATION

A half dozen encores were played by Hofmann and the lofty and excited spirit of the evening ended only after the piano lid and cover had been meaningly closed by a Steinway stage-helper.

Among those present were Mayor LaGuardia, Governor Lehman, Polish Ambassador and Countess Potocki, Moriz Rosenthal, Leopold Godowsky, Alexander Siloti, Jasha Heifetz, and other eminent musicians. Mrs. Josef Hofmann occupied a box, with two of her sons, Peter and Edward; her mother, Mrs. Short; Hofmann's daughter, Mrs. Howard Fair, and his granddaughter (four years old), Marjorie Fair.

After the concert, Mr. and Mrs. Theodore Steinway entertained for Josef and Mrs. Hofmann at Steinway Hall, and about 700 guests attended the reception and supper. Gold-ribboned boutonnieres were worn by those who had been at the Hofmann concert in 1887. In a sideroom was an exhibition called "Hofmanniana," consisting of photographs of the guest of honor, various programs he had played, and compositions he had written as a child.

Photo © Grancel Fitz, Inc.
JOSEF HOFMANN

Stravinsky Returning Next Season

Richard Copley announces the return of Igor Stravinsky for a tour of guest conductor appearances in this country under his management beginning January, 1939.

"American Panorama" in Tone Presented By New Minneapolis Orchestra Leader

Daniele Amfitheatrof, Associate Conductor of Orchestra, Includes Own Work on Opening Program—Eminent Figures of Musical World in Recital Visits to Twin Cities

MINNEAPOLIS.—The Minneapolis Symphony Orchestra has inaugurated its thirty-fifth season, with Daniele Amfitheatrof at the conductor's desk. He chose Tschaikowsky's symphony (No. 4), a Corelli suite for strings, two Debussy Nocturnes and his own American Panorama for his initial appearance. Mr. Amfitheatrof is modest and straightforward in manner toward both orchestra and audience. His conducting technic is quite his own, but he evidently rehearses exhaustively to secure the effects achieved. In the symphony, particularly in the third movement, he gained suave and linked effects; the other movements suffered from unassimilated detail. The Corelli was excellent. One prays that the conductor finds the real America less violent than his musical picture of it. The audience expressed honest approval of the new associate conductor.

GIESEKING IN ST. PAUL

The St. Paul City Concert Course opened with a recital by Walter Gieseking, pianist. Only a fair-sized audience greeted this superb artist, who presented as the high point of his program Schumann's fantasia (Op. 17), and high it was, dramatically high. Bach, Mozart, Debussy and Liszt were the other composers represented. Gieseking interpreted every number in a masterly manner.

MORDKIN BALLET PLEASES

The Mordkin Ballet appeared at the Lyceum Theatre, Minneapolis, for three days. Four ballets, Giselle, The Goldfish, La Fille Mal Gardee and Dionysus were presented. The orchestra, under the direction of Mois Zlatin, satisfactorily performed the music of Adam, Tcherepnin, Guitel and Glazounoff; the principal dancers, Lucia Chase, Nina Stroganova, Dimitri Romanoff and Leon Varkas, were skilled in dancing and pantomime, while Mordkin was omnipresent as both director and actor. The productions were excellently staged and costumed. The organization also appeared two days in St. Paul. The Twin Cities had a real season of ballet, the first in several years.

RACHMANINOFF'S CONCERT

The University of Minnesota Artists Course started in Northrop Auditorium with a recital by Sergei Rachmaninoff. A huge and responsive audience closely followed his interpretations of Bach, Chopin, Debussy, Liszt, and two of his own compositions, one being the popular prelude which was coaxed from him as an encore. When Rachmaninoff grants this encore he is in a genial mood, and so the playing of the evening disclosed.

DUPRÉ AT CONSOLE

Marcel Dupré, assisted by his daughter Marguerite at the piano, appeared in an organ recital November 2 at the Central Lutheran Church before a capacity audience. The program comprised both old and new numbers for the organ, which were distinguished by the fluency and color of this eminent artist. Miss Dupré appeared in a group of piano works and in a variation on two themes for organ and piano written by her father, who also played several of his own excellent compositions.

MENUHIN DELIGHTS

The second concert of the University of Minnesota Artists Course was offered by Yehudi Menuhin. The program was of serious dimensions—Beethoven, Bach, Mendelssohn and Rossini-Paganini—and played superbly.

JOHN CHARLES THOMAS SCORES

John Charles Thomas initiated the St. Paul's Schubert Club's series of concerts with a song recital in People's Church. His voice and art were above criticism—the recital was a tonal and interpretative treat. The audience was large, and enthusiastic enough to persuade Mr. Thomas to add many encores. Carroll Hollister furnished a group of piano numbers and played admirable accompaniments.

E. G. K.

ENTERTAINS THE WINDSORS

DUSOLINA GIANNINI,

soprano of the Metropolitan Opera, arrives on December 13 from Europe, where she is now completing twenty-five concert engagements. During the recent German tour of the Duke and Duchess of Windsor, Miss Giannini sang for them as part of the Government entertainment program when they visited the I. G. Farben Company at Bitterfeld. Miss Giannini is to fulfill her regular engagements with the Metropolitan this season.

Dett's Ordering of Moses to Be Sung by N. Y. Oratorio Society

R. Nathaniel Dett's The Ordering of Moses will be sung for the first time in New York on March 25 when the New York Oratorio Society presents it under the direction of Albert Stoessel. The work was heard in May at the Cincinnati Music Festival. Mr. Stoessel's decision to offer it was in accordance with a new policy of the society to present a new work each year.

Mr. Dett, who was born in Drummondsville, Ont., is director of music at Hampton Institute where he has served since 1913. He has also served at Lane College, Jackson, Tenn., and at Lincoln Institute. In 1920 he won the Bowdoin Prize at Harvard for an essay, The Emancipation of Negro Music. He has directed the Hampton Choral Union and the Hampton Institute Choir.

At the March 25 concert, to be given in the Juilliard Concert Hall, Mr. Stoessel's own Festival Fanfare, composed for the opening of the Worcester, Mass., Auditorium, will be heard. Mrs. H. H. A. Beach's Christ in the Universe and Benedicite by Ralph Vaughan-Williams are also listed.

FRATERNIZING WITH THE CONDUCTOR

HE LIKES KIDS,—THEY LIKE HIM.

At a student concert of the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, gets his pencil ready for the youthful autograph hunters as soon as he quits the podium. The 3,600 seats available for each of the five concerts this season were sold out before the series started.

The current season of the society, its sixty-fourth, also provides for the annual Christmas-tide presentation of Messiah on December 21 and Bach's B Minor Mass on March 1, in Carnegie Hall, New York.

Hans Lange Appointed to Faculty of Michigan State College

Hans Lange, associate conductor of the Chicago Symphony Orchestra, on November 1 joined the faculty of the Michigan State College Department of Music. His appointment was announced by Lewis Richards, department head. Mr. Lange will direct the College Symphony Orchestra (formerly directed by Michael Press, who has been granted a leave of absence because of ill health) and teach violin in the department of music. Mr. Lange's appointment is for the current school year. He will continue his associate directorship with the Chicago Symphony Orchestra.

Eugene List Wins Prize in Sealtest Young Artists' Contest

Eugene List, nineteen-year-old American pianist, was the award winner of the first cycle in the Sealtest Rising Musical Star radio program, November 7, on a broadcast by NBC.

Competing against Pauline Pierce, mezzo-soprano, and John Gurney, bass-baritone, first and third artists in the Sealtest series, List was chosen for the cash award of $500 by the Sealtest Committee of Awards, which is made up of eight musicians: Alma Gluck, Leopold Godowsky, Ernest Hutcheson, Olga Samaroff, Ernest Schelling, Alexander Smallens, Albert Spalding and Efrem Zimbalist.

Balogh Soloist with Providence Orchestra

Erno Balogh, pianist, appeared on November 7 with the Rhode Island Concert Orchestra (Edouard Caffier, conductor) in Providence, R. I., playing the Liszt A major concerto. Governor Quinn and other officials were present.

Toscanini and Walter Impress Budapest

Hungarian Hearers Acclaim Renowned Batonists—Tibbett's Art Wins High Favor

BUDAPEST.—Toscanini, conducting the Vienna Philharmonic Orchestra, won his usual success, and Bruno Walter, at the head of the Budapest Concert Orchestra, delighted his audience with a suggestive program, a notable feature of which was his fresh and spontaneous reading of Haydn's D major symphony.

Lawrence Tibbett, American baritone, was the first of the foreign artists to appear at the Opera this season. Although Tibbett's vocal achievements were known to Budapest by his gramophone records and a film or two, his performance of Rigoletto was a revelation. The sincerity of his portrayal, the rich, musical quality of his singing, and his personal charm, won the acclaim of the sold-out house, which recalled the artist throughout the performance. Later in the week, Tibbett disclosed rare gifts as a recitalist when he sang with the Philharmonic Orchestra.

The St. Thomas Chorus (from Leipsic), which traces its history back to the Great Cantor, gave a memorable evening under the direction of Carl Straube. In a program of motets and cantatas, the outstanding number was Bach's Jesus My Friend, sung with spiritual and devotional quality.

ALEXANDER JEMNITZ.

Beethoven Violin Sonata Cycle Opens at Institute of Musical Art

Samuel Gardner, violinist, and Lonny Epstein, Harold Morris and Lee Pattison, pianists, are playing all the Beethoven sonatas for violin and piano in three recitals at the Institute of Musical Art, New York. The first took place on November 20, and the other two are set for December 11 and January 8. Miss Epstein, Mr. Gardner and Mr. Morris are members of the institute's faculty. Mr. Pattison is a guest artist in the third recital.

Mrs. H. H. A. Beach in Recitals

Following her stay at the MacDowell Colony, where she completed several new works, Mrs. H. H. A. Beach appeared twice in Worcester, Mass., for the local American Pen Women, and four times in New Hampshire. November 3 she gave a program for the Concord, N. H., Music Club, Lillian Buxbaum of Boston singing mezzo-soprano songs. November 13 Mrs. Beach played piano works at the Founders' Day, Mu Phi Sorority, New York.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Stokowski Returns from Cinema-Land To Former Quaker City Platform

Resumes Baton of Philadelphians for Six Weeks' Period and Offers Work by Young Omaha Composer—Jooss Ballet Draws Capacity—Curtis Institute Faculty Recital by Brodsky and Triggs

PHILADELPHIA.—The concerts of November 4 and 5 marked the return of Leopold Stokowski, for a period of about six weeks, as conductor of the Philadelphia Orchestra. Large audiences were warm in their welcome.

An entire Russian program included Stokowski's transcriptions of the Polovetsky Dances from Prince Igor by Borodin, and of music from Boris Godounoff by Moussorgsky, both of which were given stirring performances. The savagely barbaric mood of the dances was well matched by the intenseness of the music from Boris. The final number was the Shostakovich symphony (No. 1), which strengthened the good impression made when it was played here before under Stokowski's baton. Definitely modern, it holds much beauty, and is a forcible example of the long strides made in the appreciation of really modern harmonizations. A magnificent interpretation was given.

NEW AMERICAN SCORE INTRODUCED

The concerts on November 11, 12 and 16 held another program of interest and beauty. The opening number was Stokowski's transcription of the Bach toccata and fugue in D minor, followed by a glorious performance of the Brahms symphony (No. 4) in E minor. The Mystic Pool, by John C. Hefti, a young Omaha college student, proved a delightful small work, which would bear repetitions. Young Mr. Hefti was present on November 16 to hear his work performed. Tschaikowsky's Francesca da Rimini was the closing number.

A program of wide diversity was presented for the concerts of November 18 and 19, opening with Stokowski's transcription of Albeniz' Fiesta en Sevilla, in a stirring mood, followed by the quiet dances of Erik Satie's Gymnopedies, the grim Danse Macabre of Saint-Saëns, the Stokowski arrangement of Debussy's Au Clair de Lune, the humorous L'Apprenti Sorcier of Dukas, and the Sibelius symphony (No. 4) in A minor. An extra was added in the form of Stokowski's arrangement of a Chopin mazurka. Needless to say, each was given an excellent interpretation.

TAKES TO TRAIL

SASCHA GORODNITZKI,
after opening his season with an appearance as soloist at the Worcester Festival, is now on tour in the West. The pianist has postponed his New York recital in Carnegie Hall to February 21.

ARRIVING DIVA

ELISABETH SCHUMANN,
soprano, of the Vienna State Opera, returns to America about January 1. Her New York recital takes place at Town Hall on January 23. (Photo by G. Maillard Kresslere.)

JOOSS BALLET STIRS

The Jooss Ballet was presented here in the All-Star Concert Series on November 8 before a capacity audience. The Seven Heroes, The Big City, A Ball in Old Vienna and The Green Table offered a pleasing variety in choreography and gave ample scope for the unusual talents of the group. The Ball in Old Vienna was the most charming, and the Green Table the strongest, with its apt emphasis on the results of war. Fritz Cohen and F. Waldmann provided the fine piano accompaniments.

CURTIS INSTITUTE EVENTS

Virginia Majewski, violist, gave her graduation recital at the Curtis Institute of Music on November 10, assisted at the piano by Vladimir Sokoloff. Through works of Senaille, Brahms and Bloch, Miss Majewski showed musical skill and technical proficiency.

Recent faculty recitals at the Curtis Institute of Music have been given by Vera Brodsky and Harold Triggs, duo-pianists, who did remarkably fine work in an interesting program; and Alexander McCurdy, organist, who is well known for his mastery of his instrument in presentations of works.

M. M. C.

Ivor Newton in London Apperances

Ivor Newton, London accompanist, began his season with Piatigorsky, at the Chelsea Music Club, early in October, followed by appearances with Jüssi Bjorling (Swedish tenor), Anna El Tour (soprano), Regina Schein (cellist), Maria Souza Roza (soprano), Emilio Vaghi (tenor), Nan Maryska (soprano) and Eugenie Uminska (violinist).

Mr. Newton is also engaged for recitals with John Brownlee, Maggie Teyte, Daisy Kennedy and Dino Borgioli, and for Mrs. Augustus Ralli's Musicales at the Hyde Park Hotel.

Delta Omicron Events

Plans have been made by Delta Omicrons in the vicinity of Cincinnati for the annual observance of Founders Day, December 13. This sorority was the first to be established on the campus at the Cincinnati Conservatory of Music in 1909. Two founders, Lorena Creamer McClure and Mabel Dunn Hopkins of Columbus, Ohio, will be guests of the national board in Cincinnati on this occasion, when a plaque commemorating the event will be unveiled in the Conservatory Drawing Rooms. Delta Omicrons expected include the chapters from Georgetown, Ky.; Oxford and Columbus, Ohio, and prominent musicians, honorary members and patrons throughout the State and city. Minerva Curtis is president of Alpha Chapter at the Conservatory and is in charge of the unveiling ceremonies.

Three Cincinnati musicians were given national recognition at the Delta Omicron Musical Sorority convention. Alma K. Wright, past national president, was elected to the advisory council. Lucille Scharringhaus Meyer was elected national musical adviser, and Elizabeth Porter Stewart, past national officer, was appointed to the newly created office of national publicity manager.

Liederkranz Chorus to Present Wagnerian Festival Singers

To mark its ninety-first anniversary, the Liederkranz Male Chorus, under the direction of Peter Boergermann, presents the Wagnerian Festival Singers in the ballroom of the Hotel Plaza, New York, on December 11. Richard Hageman is the director and accompanist. The artists to be heard are Hilda Konetzni, soprano, Marta Krasova, contralto, Henk Noort, tenor, Joel Berglund, baritone, and Alexander Kipnis, basso.

Drawing by Jos. Burgess

JUNE BURGESS

Because of her intensive studies with Elena Varesi Boccabadati and her work with former pupils of Delle Sedie and Cotogne, Mrs. Burgess is able to demonstrate with her own voice and to give to her pupils the even scale, clarity of enunciation, wide range and ease of singing of the old Italian school.

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Press Comments:

MASINI'S DEBUT CARRIES HIM TO HALL OF FAME
(HEADLINE)

Tenors of his caliber are rare indeed. It was exhilarating after these lean years to make the acquaintance of a new operatic singer of the first magnitude, the possessor of a beautiful voice and candid and unaffected stage-presence. Masini's personal triumph was by far the greatest of any individual singer during the last four seasons. His mere presence in future casts should insure sold-out houses.
Cecil Smith in Tribune

MASINI'S VOICE CARUSO-LIKE
(HEADLINE)

The Masini voice is Caruso-like in its prodigality and warmth. His delivery is fluent and his golden tones are produced without apparent effort. He phrases excellently, and in moments of high drama he attacks with a vibrancy that is irresistible.
Robert Pollak in Daily Times

The first artist to be accorded the privilege of an encore in the history of the Chicago City Opera, and he was worthy of the occasion.
Eugene Stinson in Daily News

Masini took us by storm, not only by the purely unadulterated gold of his voice, but with a portrayal fraught with human passions, glowing with an ardent fire, and alive with a Latin exhuberance.
Herman Devries in American

He stopped the show temporarily after his third-act aria.
Cecil Smith in Tribune

He sang the role with a bold line and with a superb command over those ringing top notes. His drive and vitality are not to be resisted.
Robert Pollak in Times

A voice of golden hue, used with effortless emission that thrills his hearers to unbridled enthusiasm by its sheer opulence and luster.
Herman Devries in American

Additional Appearances with Chicago City Opera Company:

Nov. 26th—"La Gioconda" Dec. 4th—"Lucia"
Dec. 1st—"La Tosca" Dec. 11th—"La Boheme"

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Retreat for Patrons' Babies Founded by Florence Opera

Children Entertained and Fed While Parents Enjoy Lyric Fare—A Cattozzi Premiere—Promising Careers Aided by Teatro Comunale

FLORENCE.—The Comunale Opera House has an innovation with afternoon representations of a Nido, or Children's Nursery, for those who find it inconvenient to leave their children at home. Now they may consign them during the performance and so be free to enjoy the opera with a quiet mind. The Nido is under the direction of Signorine, thoroughly versed in the care of little children. Parents who prove, by showing a ticket for any part of the theatre, that they are attending the performance, may leave children up to six years old to this expert care. The youngsters are kept happy and amused, there are accommodations for those reguiring a nap, performances of puppets are given, and a *merenda* of milk, chocolate, bread-and-honey and other suitable refreshments served. The numbers who have availed themselves of the Nido during this short season prove the experiment to have met a need.

CANTATRICE AND CELLIST

Dorothy Orton, American soprano, gave a well-received recital at the Florentine Conservatoire with the collaboration of pianist Kurt Sober. Her program included songs by Scarlatti, Debussy, Handel, Cimara, Brahms, Wolf, Ravel, Respighi, Castelnuovo-Tedesco, American popular songs and Negro Spirituals.

Another successful concert was that at the British Institute by Rudolf Döblin, cellist, and Kurt Sober, pianist. The program comprised sonatas by Eccles and Richard Strauss, Kreisler's arrangement of Londonderry Air, and pieces by Dvorak, Glazounoff and van Goens.

RECOGNITION OF TALENT

We have been enjoying an extra season of opera, organized at the Teatro Comunale by its superintendent, Mario Labroca previous to his departure for America. The performances, extending over three weeks, were received with enthusiasm.

Several old favorites found place in the repertoire: Verdi's Traviata, Rossini's Barber of Seville and Mascagni's Iris. Each was given several times with changes of singers, much young talent being brought before the public, as well as artists who have already made names. Youth finds an open door in Italy, promising singers, composers, and orchestral directors being afforded frequent and favorable opportunities to build up reputations in proportion to their gifts.

NEW OPERATIC WORK

One new work was presented during this season, I Misteri Dolorosi by Nino Cattozzi. It was given in the same program with Puccini's Il Tabarro, welcomed for rehearing in Florence after an interval of many years. The Cattozzi work, new for Florence, was performed at Venice on the occasion of the Exhibition of the Italian Settecento and warmly received. A preceding work, I Misteri Gaudiosi, was also presented for the first time at the Venetian Fenice (1923) and had success in the principal Italian theatres. M. Cattozzi, who is a native of Adria, has written and composed much for the theatre, and is Secretary General of the Ente Autonomo del Teatro at the Scala. He is one of those composers whose work shows the influence of the revival of religious idealism, and even mysticism, which has been reflected in the arts. It has been manifest in the tendency to take as text ancient religious poems, or to revise old dramatic forms such as the Sacre Rappresentazioni.

M. Cattozzi is his own libretist. His new piece comprises three episodes of the Passion: The Prayer in the Garden of Gethsemane, The Crowning with Thorns, and The Death of Jesus, and the *maestro* has succeeded in producing lofty, appropriate musical atmosphere, and in conveying a sense of the presence of the Central Figure, although, with a just reverence and reserve, He is never brought upon the stage.

The personages of the drama include Mary, the Mother of Jesus, and other holy women; Bernice, a young disciple; John, Judas, the Centurion, Anna the aged prophetess, Joseph of Arimathea, and others. The piece was finely interpreted by well-selected singers; and the chorus, trained by Morosini, the splendid orchestra of the Comunale under Mario Rossi, and the scenic effects, all contributed to win a warm reception for the novelty.

DOROTHY NEVILE LEES.

Reading Symphony Orchestra Begins Twenty-fifth Season

READING, PA.—Commemorating the twenty-fifth year of its existence, the Reading Symphony Orchestra opened its 1937-38 series of anniversary concerts at Rajah Theatre on November 7, with a gala program for which José Iturbi was the soloist.

The orchestra, under the masterful guidance of Hans Kindler, played magnificently the overture to von Weber's Der Freischütz, Smetana's symphonic poem, The Moldau, and the irresistible waltzes from Der Rosenkavalier. The capacity audience sat spellbound through Iturbi's playing of the Mozart concerto in D minor and the Hungarian fantasy of Liszt. The inevitable encore was the Ritual Fire Dance of de Falla.

The Reading Chamber Music Trio began its third season with a concert at Albright College, highlight of the program being the premiere of the trio in D major by Dr. Chester Wittell, pianist of the organization. Hans Nix, violinist, and Walter Schmidt, cellist, helped make the composition's initial hearing a stirring and memorable one.

D. S.

Associated Music Teachers League

At the meeting of the Associated Music Teachers League on November 17 the entertainment comprised a lecture by Jean Buchta, with vocal illustration by Mabel Beddoe, and a performance of Brahms' sonata in G major by Viola Wasterlein, violinist, and Ruth Bradley, pianist.

Miss Buchta traced the early development of musical form from the early sixteenth century formless monody—a single melody with simple accompaniment—to Bach and Beethoven, giving credit to Corelli and the violinists of his period for advances. Miss Beddoe sang the contralto recitative and aria from Bach's Christmas Oratorio in good style and with musical intelligence. Miss Wasterlein confirmed the good impression of her recent Town Hall recital by a superb performance of the Brahms sonata. With a controlled and flawless technical equipment, she performed the work with artistry and the utter absence of display. It was a reading which reached consummate achievement, in which Miss Bradley shared.

G. F. B.

BRUNA CASTAGNA

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NEXT SHE OPENED THE METROPOLITAN OPERA SEASON IN PHILADELPHIA

AÏDA AND CARMEN BEING FEATURES OF THE COMPANY'S FIRST WEEK IN NEW YORK

CRITICS SAID:

NORMA

Both Bruna Castagna and Giovanni Martinelli are reliable as the rising sun. Castagna's contralto is as rich and even as one can desire, and her musicianship always controls the situation, as it did last night when she sang Adalgisa.—*by Alfred Frankenstein, San Francisco Chronicle, Nov.* 15, 1937.

Bruna Castagna carried off the vocal honors of the evening. She should be able to sing German contralto rôles as finely as she does the Italian. And what a Delilah Bruna Castagna should make!—*by Marjory M. Fisher, San Francisco News, Nov.* 15, 1937.

MASKED BALL

Fine Witch

The witch, Ulrica, is a stock figure of melodrama, but the part has probably never had a finer interpreter than Bruna Castagna, who sang it last night. As Ulrica she came as near perfection as any human operatic contralto can be expected to come.—*by Alfred Frankenstein, San Francisco Chronicle, Oct.* 21, 1937.

Dire Figure

As Ulrica—first cousin to the Azucena of Trovatore—Bruna Castagna was an admirably dire figure. Again her mezzo-soprano range soared out with warm splendor. Her man-like chest tones were particularly useful for this characterization.—*by Alexander Fried, San Francisco Examiner, Oct.* 21, 1937.

AÏDA

Contralto Tone Velvety

She was completely mistress of the rôle. . . . The voice has a smooth patina in the dramatic passages and velvety quality in the lower tones.—*by Marie Hicks Davidson, San Francisco Call-Bulletin, Oct.* 16, 1937.

One of the grandest Italian contraltos the stage affords.—*by Alfred Frankenstein, San Francisco Chronicle, Oct.* 16, 1937.

A magnificent Amneris, vocally and dramatically. Her opulent contralto is one of the most expressive of vocal organs. Mme. Castagna's work was consistently excellent from the vocal standpoint and always effective dramatically. — *by Marjory M. Fisher, San Francisco News, Oct.* 16, 1937.

Management: Haensel & Jones, 113 West 57th St., New York

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Bust of Gabrilowitsch Unveiled as Detroit Orchestra Plays Threnody

Ghione Wins Continuing Recognition for His Work as Conductor—Vienna Choir Boys and Ted Shawn Dancers in Visits

DETROIT, MICH.—An exquisite bust of the late Ossip Gabrilowitsch, the work of Brenda Putnam, was unveiled with expressions of appreciation from Rabbi Franklin, and the Reverend Chester Emerson, at the symphony orchestra's second concert of the winter season on November 11. It was followed by a deeply moving performance of the Strauss tone poem, Death and Transfiguration. Franco Ghione won more praise for his gifts as a musician and conductor. He has profound understanding and sincere interpretative powers. As at the first concert, the hall was completely sold out with standees. Mr. Ghione really achieved a transfiguration in his magnificent interpretation. A more eloquent tribute has not been offered to Mr. Gabrilowitsch and the art of music, for which he lived and will always be remembered.

In the Stravinsky suite from The Fire Bird, Mr. Ghione made a tremendous hit. He has fire, exciting rhythmic sense, ability to create the perfect atmosphere for the dance or a lullaby, or give a procession in the right spirit. It is a combination of talents calculated to stir an audience into instant response. His recalls were numerous.

The soloist, charming Josephine Antoine, coloratura soprano of the Metropolitan Opera, had an ovation for her musical and skillful presentations of the arias Una voce poco fa from the Barber of Seville, Caro Nome from Rigoletto and Je suis Titania from Mignon. Miss Antoine was in splendid voice, always perfect in pitch. She sings with an ease which is captivating. Mr. Ghione gave a flawless accompaniment. Included in the program was a first performance of a beautiful *andante* by the eighteenth century composer Geminiani, in which Mr. Ghione made the most of his gifts of musical expression, and in which the orchestra shone lustrously.

YOUTHFUL VIENNA VOICES

In November 9 the Vienna Choir Boys delighted an almost capacity audience in the Masonic Auditorium. These young voices have a lovely, bell-like quality which is expertly blended as to tone. Their training is meticulous, and the musicianship of their director, Victor Gamboz, was evident in all their work. The performance of a dainty operetta taken from the writings of Johann Strauss, in which they sang with naturalness the various parts of hero and heroine and even the villain, was received with enthusiasm by the large audience.

SHAWN DANCERS APPEAR

The Detroit Town Hall (Wednesday Morning Series) and the Women's City Club of Detroit presented Ted Shawn and his men dancers at the Masonic Temple, on November 12. O Libertad, an American saga in three acts, comprised the entire program. The choreography was by Shawn, the music by Jess Meeker. Every appearance of Mr. Shawn was greeted with enthusiasm by his admirers, and he is to be congratulated for having inspired the remarkable young men who comprise his ensemble. In it is to be found originality, and inspiration as well as skill in the dance. With the Shawn dancers there is an understanding of the trends of life today, and they become actors as well as dancers. Mr. Meeker has written effective jazz for the item listed as the jazz decade, and on the whole his music for the Olympiad was interesting.

M. E.

Tau Alpha Chapter Hears Lane-Hamister Program

Tau Alpha Chapter of Mu Phi Epsilon, national honor music sorority, gave a benefit concert at the music salon of the Hotel Barbizon-Plaza on November 16. The program was divided between Leota Lane, lyric soprano, and Virginia Hamister, pianist. Miss Hamister opened the recital playing the Bach-Siloti prelude and Schuman's fantasy, later concluding her offering with a Rachmaninoff prelude, Debussy's Reflets dans l'eau, and encores. Miss Lane was heard in songs of Lenormand, Fourdrain, Duparc, Charpentier, Quilter, Marsh, Bantock and Rimsky-Korsakoff. The soprano had a voice of rich quality readily adaptable to the vocal material essayed. Overemphasis on use of vibrato, however, tended toward monotony and occasionally detracted from the true pitch. Ruth Bradley accompanied the singer. Miss Hamister's piano interpretations were well executed and interesting to her audience. Both artists were heartily applauded. J. S.

Haarlem Philharmonic Society Presents Thorborg and Barrere Group

Inaugurating its 1937-38 season, the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel on November 18 presented as guest artists Kerstin Thorborg, contralto of the Metropolitan Opera, and Georges Barrere directing the Barrere Little Symphony.

Mr. Barrere's ensemble opened the performance with Schubert's symphony in B flat (No. 5), following this with William Grant Still's From the Black Belt, Claire de lune and *menuet* from Suite Bergamasque by Debussy, two Spanish songs of De Falla, and as a closing item accompanied Mme. Thorborg in an aria from Gluck's Orpheus. Mme. Thorborg's other offerings were songs of Schubert, Brahms, Hugo Wolf, Grieg, Melartin and Sibelius. The contralto was in fine voice, and particularly praiseworthy in the Lieder. Mr. Barrere's direction brought excellent results from his musicians. Leo Mueller furnished piano accompaniments for Mme. Thorborg. J. S.

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"A program of rare interest and artistic distinction . . . sensitive . . . a lover of her art."
Olin Downes—New York Times.

"Displayed a voice of good size, natural warmth and interpretative sincerity in addition to an appealing appearance."
Francis Perkins—New York Herald Tribune.

"The singer was a vision in a gorgeous gown of red velvet ornamented in gold and some of her interpretations definitely matched the beauty of her costume."
Grena Bennett—New York Journal-American.

"Presented a program of rare and charming vocal literature . . . lovely, warm tone . . . beautiful voice."
Janet Gunn—Chicago Herald-Examiner.

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Rosenthal, Bori and Wagnerian Singers with National Orchestra

Variety and Color Mark Initial Span of Washington Ensemble Under Kindler—Rachmaninoff, Martini, Salzburg Opera Guild Appear —Philadelphians Begin Series with Kreisler

WASHINGTON, D. C.—The past month in Washington has found the official musical season in full swing. Our own National Symphony Orchestra has given the first concert of each its three series. These started on October 31, at which time a capacity audience was at hand to welcome Dr. Kindler and the orchestra. The Wagnerian Festival Singers and Richard Hageman, director, contributed to the second half of the program. On November 7 we had Lucrezia Bori, soprano, as guest with the orchestra, giving us all the vocal skill, beauty and grace of manner that one always thinks of where Bori is concerned. The second Sunday Series concert on November 14 featured Moriz Rosenthal, playing the Schumann concerto and several Chopin compositions, all of which were done in an inimitable fashion. In all of these concerts Dr. Kindler has used excellent taste in program building, giving variety to suit the most discriminating audience.

IN THE RECITAL FIELD

On November 2, Dorothy Hodgkin Dorsey presented Rachmaninoff, and under the same management we had Nino Martini on November 7 and the Salzburg Opera Guild on November 16. Rachmaninoff, as always, revealed exquisite legatos, nuances and technical skill, yet one misses at the most expected time that emotional thrill so essential to making all these things serve their real purpose. Martini delighted his audience of concert-goers and movie fans in a varied program excellently performed. The Salzburg Opera Guild's presentation of Mozart's Cosi Fan Tutte was charming. The voices were splendid; the acting characteristic of the Mozart period entertaining, and the audience was most enthusiastic. If one were to single out any one of the artists, mention might be made of Aune Antti, as Despina, whose vivaciousness and charm made her contribution outstanding.

PHILADELPHIA ORCHESTRA AND KREISLER

On October 26 T. Arthur Smith presented the Philadelphia Orchestra (Eugene Ormandy, conductor) and Fritz Kreisler, who played the Bach concerto in E major and the Mendelssohn E minor. This triple attraction brought forth a packed house at Constitution Hall. Aside from the above mentioned, however, heard on the same program by the orchestra was a prelude and fugue (B minor) Bach-Caillet and excerpts from Siegfried (Wagner).

On November 4 A. Conti Berenguer presented at the Raleigh Hotel the Metropolitan Opera String Ensemble with Amelia Conti, solo harpist, and Sylvia Grazzini, coloratura soprano. I regret that due to a previous engagement I was able to hear only the last number on this program, The Gavotte from Manon (Massenet) sung by Miss Grazzini. Her voice was clear and flexible and the artist made a beautiful picture in her costume.

LIBRARY OF CONGRESS PROGRAMS

There have also been a number of chamber music concerts in the Auditorium of the Library of Congress. On October 30 the Coolidge Quartet played, and since then there have been four concerts under the Gertrude Whittall Foundation, two of which were by the Gordon String Quartet and two by the Musical Art Quartet. On November 12 Frank Sheridan with Jacques Gordon gave a beautiful reading of Brahms A major sonata; on the 17th Robert McGinnis, clarinetist of the Philadelphia Symphony Orchestra, played the Mozart quintet in A major with the Gordon group. G. E.

New England Music Festival Association Headed by Findlay

BOSTON, MASS.—Francis Findlay was named honorary president of the New England Music Festival Association at a recent meeting. With Mrs. William Arms Fisher, C. V. Buttleman and others, he founded this organization which for fifteen years has sponsored festivals of young musicians throughout New England. Mr. Findlay, who served terms as president, has conducted the annual Festival Orchestra Concert for the past ten years. L. S. G.

American Festival Alliance Holding Contest for Choral Work

January 1 has been set as the closing date in the $500 prize competition, for a new choral work, being conducted by the American Choral and Festival Alliance, Inc., for the international singing festival to be held in May, 1938, in New York City. Manuscripts must be in the hands of Rudolph Ganz, chairman, at the Chicago Musical College, 64 E. Van Buren Street, Chicago, by that date.

Each work must be signed by a pseudonym with the composer's real name and address enclosed in a sealed envelope marked on the outside with the nom-de-plume. Manuscripts will be returned if stipulated by the composer. Judges in the competition are Eugene Goossens, Eugene Ormandy and Albert Stoessel. Mrs. William Arms Fisher is president of the alliance.

Nelson Eddy on Concert Tour Between Film Productions

With his opening five concerts, all re-engagements from last year, Nelson Eddy, American baritone, starts his latest concert tour on February 2 in Los Angeles.

NELSON EDDY

He then goes to San Francisco, Portland, Denver and St. Louis, also appearing in Louisville, Chicago, Buffalo and Nashville. In March his engagements cover Birmingham, New Orleans, Orlando, Atlanta, Knoxville, Reading, Philadelphia, White Plains, Ottawa, Boston, Rochester and Elmira.

On April 3 Mr. Eddy is to sing from Detroit on the Ford Hour. Other engagements that month are in Lansing, Muncie, Washington, Baltimore, Syracuse, Rockford (Ill.), Winnipeg, Duluth and Wichita.

The baritone concludes a twenty-six week radio series on January 30. Among other activities are his fifth Hollywood venture, the filming of The Girl of the Golden West with Jeannette MacDonald. He has recently completed Rosalie with Eleanor Powell.

Furtwängler Concerto In Leipsic Premiere

Composition Lasts One Hour—Recitalists in Successful Evidence

LEIPSIC.—A new symphonic concerto for orchestra and piano, by Wilhelm Furtwängler received its first local performance here when the Berlin Philharmonic Orchestra gave the fourth Gewandhaus Concert of the season. The composer conducted and Edwin Fischer was soloist. The Gewandhaus was filled to overflowing. The concerto, one hour long, lacks in concision, but has abundance of thematic material and is orchestrated with expertness.

Other Gewandhaus concerts conducted by Hermann, Abendroth have included Beethoven's eighth symphony together with works of Reger and Bruckner; a Brahms evening, in which Georg Kulenkampff gave a splendid performance of the violin concerto; the Beethoven piano concerto in G major, played by Max Pauer, preceded by Bach's suite for strings in D major, and followed by Schumann's C major symphony; and a visit by the Augusteum Orchestra of Rome in a program of Italian masters, Haydn and Debussy.

GIANNINI SCORES

Dusolina Giannini performed a varied list, including Italian folk songs, with which she completely captivated her audience.

Other visitors have been pianists Claudio Arrau and Raoul Koczalski. Arrau gave two miscellaneous programs. Koczalski confined himself to an evening of Chopin. Sigfrid Grundeis, German pianist, presented a recital of Beethoven and Brahms, with Moussorgsky's Pictures from an Exhibition in between.

A delightful evening of choral music was given by the Reitera Koris of Lettland. Conducted by Teodors Reiters of the State Opera in Riga, the choir sang works of Lettish composers and folk songs. JACK BUCKLEY.

Alice Tully in Radio and Concert Appearances

Alice Tully, dramatic soprano, opened her season with a recital in Town Hall, New York, on October 24 and appeared in Chicago on November 14; 29, she sang Chausson's Chanson Perpetuelle with the string orchestra over Station WQXR. She returns to Europe for appearances in London, Paris, Vienna, Prague and Budapest in the spring after fulfilling several radio and concert engagements in the United States.

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VINA BOVY

BOHEME

Charming Mimi

Vina Bovy, new to San Francisco, was a completely appealing Mimi . . . one of the most satisfactory lyric soprano voices heard in a long time. . . . Her voice is fresh and young, delicate yet voluminous. It followed the Puccini line of pathos and wistful young love with startling fidelity. Vina Bovy is made for the role of Mimi.—*Marie Hicks Davidson, San Francisco Call-Bulletin, Oct.* 19, 1937.

As Mimi she was persuasive both musically and in person. She puts a natural conviction into her stage work. Her voice is a strong lyric soprano, full of intelligent sensibility.—*Alexander Fried, San Francisco Chronicle, Oct.* 19, 1937.

Vina Bovy Stars in La Boheme Role

The spotlight was held by the evening's principal debutante. Her voice proved to belong to the category of flutes, bells and clear, sweet, fragile sounding things. This does not mean that it is in any way lacking in power and dramatic expressiveness. In short Vina Bovy's was one of the most successful debuts of any new singer the San Francisco Opera Company has added to its roster in three seasons.—*Alfred Frankenstein, San Francisco Chronicle, Oct.* 19, 1937.

ROMEO AND JULIET

Musically it was Vina Bovy's evening. Bovy was very beautiful to see and equally beautiful to hear.—*Alfred Frankenstein, San Francisco Chronicle, Nov.* 2, 1937.

Vina Bovy Wins Applause

As an actress she is always well poised. As a singer, her voice is excellently controlled and consistent in its timber.—*Marjory M. Fisher, San Francisco News, Nov.* 2, 1937.

Vina Bovy Is Expressive in Opera Roll

Star's Performance Remindful of Mary Garden

Miss Bovy's voice and good singing plus her flair for picturesque costumes made her a very charming heroine. There were occasional moments, especially in the second act, when she reminded this reviewer of Mary Garden's portrayal of the role.—*Marjory Fisher, San Francisco News, Nov.* 2, 1937.

MANON

Bovy Displays Top Artistry in Manon

Her Manon was as beautiful to see as her Juliet and as expertly acted.—*Alfred Frankenstein, San Francisco Chronicle, Nov.* 11, 1937.

Superb Vocalism

Bovy's interpretation of the role was a tremendous piece of acting and superb vocalism. The Bovy voice is delicately moulded. She sings in the French manner, and last night produced finely spun, warm tones.—*Marie Hicks Davidson, San Francisco Call-Bulletin, Nov.* 11, 1937.

"ONE OF THE MOST SUCCESSFUL DEBUTS OF ANY NEW SINGER THE SAN FRANCISCO OPERA COMPANY HAS ADDED TO ITS ROSTER IN THREE SEASONS."

SAN FRANCISCO CHRONICLE, Oct. 19, 1937

Photo by A. Laviosa

"REMINDFUL OF MARY GARDEN"

SAN FRANCISCO NEWS, Nov. 11, 1937

Mme. Bovy Recently Concluded Successful Engagement at the Colon, Buenos Aires and Will Rejoin the Metropolitan Opera Association for Her Second Season

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GERTRUDE
BORZI
Coloratura Soprano
THREE RECITALS IN OCTOBER

Ben Pinchot photo

NEW YORK

She sang in pitch, she molded her interpretations with good taste and she displayed intelligence and musicianship. . . . Her voice is pleasing in quality and carefully maneuvered. Miss Borzi chose her program skillfully.—*New York Times, Oct. 20, 1937.*

The singer's diction proved impeccable in at least two of the tongues used, English and Italian . . . clear and rippling Italian . . . skillfully managed.—*New York World Telegram, Oct. 20, 1937.*

She sang with taste, intelligence and good diction.—*New York Herald Tribune, Oct. 20, 1937.*

An appealing quality of voice and fireworks. Both of these assets Miss Borzi possesses and she can also produce an honest-to-goodness trill.—*New York Post, Oct. 20, 1937.*

Miss Borzi possesses a fresh and flexible voice which was advantageously revealed in works of intimate character and design. —*N. Y. Journal & American, Oct. 20, 1937.*

Firm adherence to a good method and careful attention to phrasing were striking merits of her singing. In Delibes's well-worn show-piece, the singer managed a generally clean and accurate delivery of its fioratura.—*New York Sun, Oct. 20, 1937.*

WASHINGTON, D. C.

Not only was the young soprano the recipient of a hearty welcome and floral tributes in abundance, but she was also accorded that benevolent appreciation which sustains confidence when it is most needed. She disclosed a tenderness of tone and an ease of phrasing that were gratifying to the ear. . . . With her pliancy of utterance and her capability for lyric delicacy, she should reach a fine achievement in emotional shading.—*Washington Post, Oct. 14, 1937.*

Miss Borzi's voice is pure coloratura, at its best in the florid music written for it as exemplified by the "Bell Song" from "Lakme," the most demanding number on her program. The agility passages flow easily and she reaches the highest tones of her register with freedom and ringing quality. . . . She has a graceful delivery and musical sensitiveness and should be able to arrive at that purity of tone which is her natural right. . . . In the "Bell Song," excellently sung, there were moments when the brilliancy of tone was remarkable.—*Washington Eve. Star., Oct. 14, 1937.*

PHILADELPHIA

In this, the Bell Song from the opera "Lakme," she showed a commendable vocal agility with good command of rapid passages, trills, long skips, and other characteristics of coloratura music. The voice is high and clear. The aria scored the greatest success of the recital and was excellently performed. . . . Enunciation at its best in the English group.—*Philadelphia Ledger, Oct. 7, 1937.*

In her opening group of Italian classics by Scarlatti, Veracini and Mozart, she sang with an agreeable legato, which showed to best advantage in lively tempi.—*Philadelphia Eve. Bulletin, Oct. 7, 1937.*

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Toscanini's Vienna Concerts Reveal Customary Mastery

Brahms Program Led by Maestro—Bruno Walter and Nathan Milstein Register Strongly—Ancient Musical Body Has Anniversary

VIENNA.—Our Philharmonic Orchestra began its season with two concerts under Toscanini. The first consisted of Vivaldi, Saint-Säens, Bizet, and Moussorgsky-Ravel; the second of Brahms with the A major serenade, variations on a Hadyn theme, and second symphony. One can only say of Toscanini that each performance seems to overshadow those that have gone before. He inspires whatever he touches, with the result that the music, the orchestra, and he are reflected in full glory.

ANNIVERSARY HONORS

Commemorating the 125th year of its existence, the Gesellschaft der Musikfreunde opened its series with works of two honorary members of this old and eminent society, namely, Beethoven and Bruckner, and most interestingly added a modern touch by giving Hindemith a place on the same program, the latter being represented by his much discussed symphony, Mathis der Maler. Oswald Kabasta's conducting carried off the evening successfully.

VOCAL STRAINS

Led by Bruno Walter, a choral concert by the Vienna Musical Society, with soloists, orchestra, and organ, brought the Requiem of Mozart and Te Deum by Bruckner, both works finding fitting interpretation at the hands of all the participants. A young conductor (and until this concert unknown here), Joseph Blatt, introduced himself favorably via Mahler's Song of the Earth and Beethoven's eighth. While the Vienna Concert Orchestra is not yet mature—it is still a young organization—and the soloists were not quite adequate to their assignments, Blatt nevertheless demonstrated that he is a gifted leader.

The Thomas Choir from Leipsic, forever linked with the name of Bach who for twenty-seven years was associated with the organization, furnished a rich evening of choral works from the sixteenth and seventeenth centuries.

VARIOUS RECITALS

Playing Bach, Dvorak, and Goldmark, with youthful fire and real musicianship, Nathan Milstein gained prolonged and hearty plaudits. Marie-Aimée Warot, pianist, was satisfactory in Bach, Debussy, and Chopin. Martha Elschnig, heard in song recital, offered items by Klein, de Menasce and Stiassny with much interpretative skill.

MARTA FRANK-PISK.

Oscar Seagle Singers on Tour

An extensive tour of the West is engaging the activities of the Oscar Seagle Singers. Under the managerial direction of Lucius Prior, they have already appeared in Omaha, Wichita, Huntsville,

THE OSCAR SEAGLE SINGERS

Austin, Leavenworth, St. Joseph, Chickasha, Ada, Kearney, Grand Island, Ashland and Marshalltown.

The singers comprise James Love and Donald Johnston, tenors; Sam Selman and David Bianci, baritones; William Wright, bass; and Nathan Price, pianist, with Shirley Sinclair, mezzo-soprano. The group is the outgrowth of the Kitchen Quartet from Mr. Seagle's summer colony at Schroon Lake, N. Y., which originally included John Boles, Sigurd Nilssen, Thomas Thomas and Leonard Stokes.

Germantown, Pa., Orchestra Chooses New Officers

The Germantown (Pa.) Orchestra Association elected the following officers from the board: Samuel B. Scott, president; T. Henry Walnut, treasurer; Mrs. Walter Lee Sheppard, secretary. The association announces three subscription concerts, the first to be held in December, under the direction of N. Lindsay Norden.

Fifth National Piano Playing Tournament in May

The fifth annual National Piano Playing Tournament, sponsored by the National Guild of Piano Teachers, will be held on a countrywide scale in May, 1938, it was announced by Irl Allison, president of the guild.

More than sixty cities from coast to coast will be tournament centers. Piano pupils convene for auditions under judges who rate them for places upon the District, State, and National Honor Rolls. Each entrant who creditably presents from memory a program of four pieces chosen from the masters of piano literature, receiving an 80 per cent grade or above, from his examiner will win the District Honor Roll (Blue Seal) certificate. The State Honor Roll (Silver Seal) certificate will be won by all who can ably play programs of seven memorized selections, while a recital of ten numbers is required for drawing the National Honor Roll (Gold Seal) certificate.

The works of American composers are stressed, each pupil being required to program at least one selection by an American.

Tournament centers for 1938 include: Little Rock, Ark., Pueblo, Colo., Wilmington, Del., Washington, D. C., Chicago, Wichita, Kan., Boston, Kalispell Mont., New York, Cleveland and Franklin, Ohio, Oklahoma City, Portland, Ore., Greenwood, S. C., Sioux Falls, S. D., Chattanooga, Tenn.; in California: Anaheim, Los Angeles, Oakland, Riverside-Redlands-San Bernardino, Pomona, Bakersfield, Fresno and Santa Rosa; in Louisiana; Alexandria, Baton Rouge, Monroe, New Orleans and Shreveport; in Pennsylvania: Philadelphia, Warren, Erie and Pittsburgh; in Texas: Abilene, Austin, Brownwood, Beaumont, Corpus Christi, Dallas, Fort Worth, Galveston, Houston, Longview, Rio Grande Valley, San Angelo, San Antonio, Wichita Falls and Waco.

Pupils desirous of entering may apply to National Headquarters of the Guild—745 Riverside Drive, New York City—for information.

Portland Music Year Opens with Rush

Resident Symphony Orchestra, Menuhin, Pons, Galli-Curci and Hall Johnson Choir Provide Delights of First Autumn Weeks

PORTLAND, ORE.—Early October to mid-November, ordinarily a five-weeks' hiatus connecting the normal summer and winter seasons, has brought an almost bewildering array of noteworthy attractions. Among the names figuring in this almost unseasonal onrush of musical events are Lily Pons, the Hall Johnson Choir, who made their first local concert appearances; Angna Enters, Yehudi Menuhin and Amelita Galli-Curci, who filled repeat engagements.

November witnessed, too, the opening of the Portland Symphony Orchestra's twenty-seventh season, its twelfth under the direction of Willem van Hoogstraten. The inaugural concert, given in the public auditorium, was the occasion for a prolonged tribute to a conductor, who remains, after over a decade, a hero to the symphony society's patrons.

And in the offing, late in November, are additional performances by the symphony players, the first of the Portland Junior Symphony Orchestra series of three concerts, and personal appearances of Gladys Swarthout, Kathryn Meisle and Rudolf Serkin.

Mme. Galli-Curci, who actually opened the new season in the Paramount Theater, was not strictly a "repeat" attraction, for she divulged a voice and style of singing in no way comparable with those so well remembered by those who heard her in past years.

Quite another story was the belated local debut of Lily Pons, which drew a capacity house to the auditorium on November 6, and which opened the Ellison-White Bureau Series. Miss Pons delighted her vast audience by proving herself an even greater artist than had been indicated by her motion picture and radio performances.

The Hall Johnson Choir, and Menuhin, both in the Paramount Theater, were thoroughly enjoyed and were wholly successful. D. L. P.

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in recital and concert this fall before the tenor rejoins the Metropolitan in January.

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ALTHOUSE

LEADING TENOR OF THE METROPOLITAN OPERA ASSOCIATION AS A FOREMOST EXPONENT OF WAGNER

"The best Walther ('Die Meistersinger') the Metropolitan has given us in seasons." *—Olin Downes, New York Times.*

"The Tannhaeuser of Althouse revealed him from his best angle vocally as well as dramatically."
—Jerome D. Bohm, New York Herald Tribune.

"One of the greatest Wagnerian tenors." *—Toronto Daily Star.*

"Althouse's magnificent tenor rose to noble heights ('Die Walkuere')." *—Herbert Elwell, Cleveland Plain Dealer.*

"His was the singing of a great artist ('Tristan und Isolde')."
—Cincinnati Enquirer.

Atlanta Postpones Piano Tournament As Sales Cause Shortage of Instruments

Richard Crooks in Applauded Concert—Philharmonic Society Holds Elections—Resident Artists Appear

ATLANTA, GA.—The Georgia Piano Ensemble Association (Mabelle S. Wall, president and general manager), has postponed the annual piano festival to February. A shortage in the output of pianos by manufacturers makes the provision of a large number of instruments which are furnished each year by local dealers, prohibitive. The sales of pianos during the past year have greatly increased, it is stated.

CROOKS FETED

Richard Crooks, American tenor, who was chosen to open the current series of artists' concerts at the Atlanta Music Club, drew an audience to the Atlanta Women's Club Auditorium that taxed its capacity. His re-engagement after several years' absence was the occasion for hearty cordiality and continued applause for this popular artist.

Mr. Crooks gave a program that comprised variety and quality in its content as well as artistry in its presentation. Works of Bach, Purcell, Handel, and Stradella and four art songs by Richard Strauss were programmed. The Air de Fleur from Carmen was the aria of the evening which warranted several encores. Mr. Crooks ended his program with a miscellaneous group of songs. Many request numbers were sung before the audience was satisfied. Frederick Schauwecker served as accompanist and also offered a group of piano solos.

MORNING MUSICALES OPEN

The Morning Musicales began with Martha Whittemore, cellist, Elinor Whittemore King, violinist, and Ruby Chalmers, accompanist, assisting. This series was continued on November 3, under the chairmanship of Mrs. Harold McKenzie. Margaret Fairlie, talented young pianist, represented the junior division. George Waters, pianist, was the representative of the students' concert guild. Elizabeth Jackson, violinist, and Robert Guy, baritone, came from the young artists' division. Lillian Rogers Gilbraith and Tallulah Codington Reed served as accompanists.

Ensemble music was the featured interest in the first of the series of evening programs presented by the Atlanta Music Club. Mrs. Pierpont Spiker, Mrs. William K. Elsas and Mrs. Lillian Rogers Gilbraith, pianists; Mrs. Leroy Loemker, 'cellist, and Walter Coleman, flutist, were the local artists.

Minna Hecker, soprano, and Irene Leftwich, pianist, two Atlanta artists, gave joint recitals in Tifton, Ga., and Panama City, Fla., in October. Hugh Hodgson, Georgia concert pianist, and director of music at the University of Georgia, was heard in a piano recital at the Piedmont Driving Club on November 22.

PHILHARMONIC ELECTIONS

The Atlanta Philharmonic Society started its seventh year with the election of William E. Arnaud as president and John Hoffman as director of the choral unit. Georg Fr. Lindner was re-elected as conductor of the Philharmonic Symphony Orchestra. Other officers of the organization are Ray Werner, vice-president and C. L. Fox, secretary and treasurer. Mrs. Thad Morrison, president of the Atlanta Music Club; Mrs. Caroline Dowman, Miss Ruth Dabney Smith, C. S. Crofoot, Dr. Charles Copeland, E. F. Emmel and Marvin McDonald are the directors.

John G. Payne of the American Society of Composers, Authors and Publishers, lectured in Atlanta recently, speaking on the Congress of Performing Rights Societies of the world, which was held in Paris.

The Buckhead Orchestra (Enrico Leide, conductor), gave the first concert of the season at the North Fulton High School Auditorium. Patricia Makinson, soprano, and Laura Shallenberger, pianist, were the soloists. M. S. W.

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Pacific Coast Engagements for Charlotte Boerner

A concert tour which includes appearances with orchestras as well as in opera will keep Charlotte Boerner, soprano, active on the Pacific Coast until after the beginning of the new year. Miss Boerner appeared with the San Francisco Opera Company in Boheme, Faust, The Masked Ball and Fidelio and then toured California. She will end her trip with a concert with the San Francisco Symphony Orchestra on January 12 in a Mozart program. Miss Boerner recently sang with the Kraft Music Hall Hour.

CHARLOTTE BOERNER

Charles Haubiel's Autumn Activities

Lectures, addresses and recitals provided an active schedule last month for Charles Haubiel. He conducted a forum on The American Composer at the Federation Day of the New York Federation of Music Clubs and also officiated at a composition recital for the Teacher's Forum of the Federal Music Project.

Among other activities were three lectures and recitals in three New Jersey cities; an address on The American Composer for the Music Educators Association of New Jersey; a lecture and program of his own works for the Andiron Club of New York City; and a sonata recital with Frederick Handte, violinist, at New York University.

Washington Heights Oratorio Society Seeks Additional Members

The Washington Heights Oratorio and Choral Society has opened its fourth season in new headquarters on West 158th Street, New York. Hunter Sawyer is the conductor, and new members are invited for rehearsal any Tuesday evening. Tenors and basses are needed for the Christmas concert.

Modern Radio Center Planned for Geneva

Special Air Orchestra in Prospect—Well-Known Artists in Concert

GENEVA.—The Pro Arte String Quartet (of the Belgian Court) gave five concerts to University students, the gesture being made possible by the generosity of Mrs. Elizabeth Sprague Coolidge. These concerts were organized by the Geneva Chamber Music Society, a leading factor in the musical life of this city. The programs comprise works dedicated to Mrs. Coolidge (Honegger, Malipiero, Schönberg, Milhaud, Bartok) and were interpreted in authentic style.

The Suisse Romande Orchestra brought the first local hearing of Stravinsky's Jeu de Cartes. The work seemed rather abstract to our public who had expected to find in it the sonorous magic of The Fire Bird, for instance. Ansermet's conducting was colorful and worked out in minute detail.

Brailowsky, pianist, and Adolphe Busch, violinist, have been recent soloists with the Suisse Romande Orchestra, winning their wonted success in favorite concertos.

Rudolph Serkin in piano recital, scored success in a classical program which he presented with his splendid sense of tone evaluation and stylistic verity.

It has been decided that Geneva is to have a Radio City, fitted with every ultra-modern installation. A permanent radio orchestra will no doubt be one of the outcomes of the new construction.

GEORGES PERRET

Margaret Roberts and Creighton Allen Heard at Waldorf

Margaret Roberts, soprano, and Creighton Allen, pianist, were the soloists on November 19 at a program in the Waldorf-Astoria Hotel for the Louisana Society of New York. Miss Roberts sang an aria from Louise and Musetta's Waltz from Boheme as well as works of Hahn, Weckerlin, Burleigh and Whelpley. Mr. Allen presented three of his own compositions and numbers of Chopin, Rachmaninoff and Bach-Saint-Saëns.

Reading Choral Art Society to Give Messiah

The Reading (Pa.) Choral Art Society, a chorus of 125 voices under N. Lindsay Norden, will give Handel's Messiah on December 14 in the First Baptist Church. Later they are to sing this work in Philadelphia with the Civic Symphony Orchestra; another Reading concert presents the Bach B minor Mass with the Civic Symphony Orchestra.

Sardinian Congress

CAGLIARI (SARDINIA).—The third Italian National Congress of Musicians, organized by the Confederation of Professionals and Artists, was held here recently. The National Secretary, Maestro Mulé, read his report, referring to the efforts made in relation with the Ministry of Popular Culture to favor production and contemporary concertism. Maestro Palombi read a paper on the problems and situations of bands, which led to discussions and resulted in the Congress deciding to arrange at once for a national reunion of bandmasters. Other subjects before the Congress were Music and the Films, the relations of musicians with the Ente Italiana Audizioni Radio, the necessity of a wider diffusion of courses for musical culture, and the national discipline of musical criticism. D. N. L.

Jessica Dragonette

Presented the Opening Recital of her First Concert Season in Philadelphia, November 22.

IN TODAY'S INQUIRER

PHILADELPHIA

Jessica Dragonette captivates audience in unfamiliar concert role.

THE PHILADELPHIA INQUIRER, TUESDAY MORNING, NOVEMBER 23, 1937

MISS DRAGONETTE CHARMS AUDIENCE

Queen of Air Waves Equally Effective On Concert Stage

By LINTON MARTIN

Dainty and diminutive Jessica Dragonette, long hailed as the "queen of radio" and America's "sweetheart of the air," tunefully anticipated television last night. For she gave an enthusiastic audience in the Academy engaging opportunity for a close-up concert acquaintance with the petite possessor of the silvery soprano that has charmed millions with her beguiling broadcasts during the past 10 years.

In a sense the recital was an epochal event. For it marked the personal appearance, or three-dimensional concert debut, of an exceptional artiste whose radio repute is already legendary in lustre, the visualization of a voice that is veteran in vitality on the loudspeaker. Yet last night Miss Dragonette looked less the queen she has been called than petite and piquant princess of the realm of song, though a very versatile princess as she presented a program of enormous and exacting demands.

A DOUBLE CHARM

Her bright, blonde beauty and individual allure deftly decked in a gown of blue net with spangles, and highlighted by a spotlight from the back of the balcony, she glittered both vocally and visually in numbers ranging from the formidable to the favorite, from the impressive to the popular, that might have floored many a soprano twice her size and half her worth. To all of her offerings, whether imposing arias or the slightest of songs, she brought genuine individuality of interpretation, and her voice was employed with unfailing art intelligence and taste.

Whether her music happened to be classic compositions, or contemporary tuneful trivialities, Miss Dragonette brought to bear the earnestness and intensity of the true artist, and always her diction was a delight, her articulation capital in its clarity. Contrasting though he numbers were, she gave the re quisite mood and emotion to all.

A BOW TO THE CALENDAR

Compliments to the calendar m ed Miss Dragonette's opening the antique but engaging "V Bright Cecelia," by Handel, in of St. Cecelia's Day, which y day was. Also stately in its Bellini's "Oh Quante Volte." heights were reached in the German lieder which follo cluding Schubert's "S Brahms' "Das Madschen and "Cradle Song" and G Traum."

Following florid numb rina, Liszt, Miss Dragon ed in the popular "Meditation" from Massanet's "Thais," and some sprightly Irish melodies, while her e especially well received.

PHILADELPHIA RECORD, NOVEMBER 23, 1937

DRAGONETTE BOWS AS CONCERT ARTIST

Radio Star Gives Varied Program in Debut at Academy.

Jessica Dragonette, radio soprano, made her concert debut last night at the Academy of Music.

Miss Dragonette was presented under auspices of St. Mary's Hospital as part of its Festival of Music. The Fordham Glee Club, a college chorus of 70 voices under direction of Frederick Joslyn, made its first Philadelphia appearance as co-recitalist.

Miss Dragonette, whose voice has pleased thousands of radio listeners, brought to the concert stage the added charms of a pleasing personality and an ingratiating presence.

Gives Varied Program.

In a molded, warm lyric voice, she sang a long, varied program of songs by Handel, Schubert, Brahms and Grieg, and concluded with a group of Irish numbers.

From her background of radio work, Miss Dragonette furnished a diversified song series that bespoke a fine intelligence and good taste.

It being St. Cecilia's Day, she opened her program with Handel's musical setting of the famous Dryden "Ode to St. Cecilia," in her own special arrangement.

Sings German Lieder.

A Bellini aria was followed by a group of German lieder, to which Miss Dragonette brought an affecting poignancy of expression. After the "Liebestraum" of Liszt, she gave her Irish group, including "Killarney" and "The Last Rose of Summer."

Miss Dragonette was generous with her encores, adding several to each group of songs.

The Fordham Glee Club exhibited a surprising finish and proficiency as it sang three groups of songs, ranging from a sea chantey and a Spanish serenade to the "Miserere Mei Deus" of Allegri and the "Cantate Domino" of von Hasler.

Arpad Sandor accompanied Miss Dragonette at the piano, with Robert Elmore at the organ.

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MONTGOMERY
DAVIS
BARITONE

SECOND NEW YORK RECITAL
October 16, 1937

New York Times, Oct. 17, 1937
The singing put forth by Montgomery Davis at his recital at Town Hall last night had much to commend it. His interpretations had style and reflected unerring good taste. The lyric voice, too, merited praise for its pleasing, sympathetic quality and the smoothness with which it was employed. His program was one well suited to display the refined character of his art and his command of polished diction in various tongues.

Musical Courier, Nov. 1, 1937
Town Hall stage had for its Saturday evening occupant Montgomery Davis, baritone. Mr. Davis beguiled a sizeable audience with his pleasing voice and refined art. Much progress in vocalism was noted over Mr. Davis' previous appearance last year.

Musical America, Oct. 25, 1937
Mr. Davis sang with admirable simplicity and sincerity and with notably fine diction. The fine taste requisite for the Debussy, Faure, and Hahn songs was disclosed in text and tone. So musical was Mr. Davis' feeling in the Schubert and in the Dunhill songs, that his audience gave him repeated rounds of applause. It was an evening of enjoyable singing.

New York Sun, Oct. 18, 1937
He chose his compositions well and for each he had something like the requisite style. Moreover the young baritone produced a tone of pleasant quality which he employed smoothly . . . higher tones were fuller and better supported. Particularly well sung was a French group.

N. Y. Herald Tribune, Oct. 17, 1937
Quality very likeable . . . decided gain in the warmth and clarity of the singer's tones after the intermission. The performance of Du bist die Ruh marked his best work; elsewhere his interpretations were tasteful.

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Rosina's Florid Coquetries Launch Rochester Civic Opera Series

Active Fall Season Brings Opening of Philharmonic Orchestra Events Under Iturbi—Eastman Ensemble Plays for Academy of Science—Composers' Symposium

ROCHESTER, N. Y.—Buffo comedy of the arch Italian variety again registered strongly when the annual series of Eastman Theatre Concerts presented under the direction of the Rochester Civic Music Association opened with Rossini's opera, Barber of Seville on October 22 and 23. The cast consisted of George Rasely as Count Almaviva, Abrasha Robofsky as Bartolo, Josephine Antoine as Rosina, Chase Baromeo as Basilio, Donald Beltz as Figaro, Ralph Ewing as Fiorello, Lodima Legg as Bertha, and Bruce Handley as an officer. The production was well cast, each part showing much study and a good understanding. Outstanding was the performance of George Rasely, who showed fine restraint dramatically and gave a good vocal presentation of his difficult role. The conductor and musical director of the opera was Guy Fraser Harrison; the assistant director, Paul White, and stage director, Nicholas Konraty. Stage settings were by Clarence J. Hall, and costumes by Alice Couch.

WAGNERIAN FESTIVAL SINGERS

The Wagnerian Festival Singers appeared on the same series October 29 with Hilda Konetzni, soprano; Marta Krasova, contralto; Henk Noort, tenor; Joel Berglund baritone; Alexander Kipnis, basso; Richard Hageman, director; and Karl Young, accompanist. Miss Konetzni and Mr. Noort gave the best vocal performances.

AMERICAN COMPOSERS SYMPOSIUM

The Symposium of American Orchestral Music opened the thirteenth season of the American Composers' Concerts. This forum for the newest American compositions by Charles Vardell, Wesley LaViolette, William Grant Still, Homer Keller, Spencer Norton, Walter Jenkins, Walter Helfer, Paul Beckhelm, Lamar Stringfield, George Henry, Allan Sly, Russell Baum, Burnet Tuthill, Bernhard Herrmann, William Parks Grant, Bernard Rogers, Charles Dillon, and Robert McBride was given in Kilbourn Hall of the Eastman School of Music with Dr. Howard Hanson conducting the Rochester Civic Orchestra. Special mention should go to the Hermann scherzo, for its excellent orchestration, and to the Still number, Summerland, for a smooth handling of thematic material.

ITURBI LEADS PHILHARMONIC OPENING

November 4 marked the date of the first evening concert by the Rochester Philharmonic Orchestra, with Jose Iturbi conducting. The second concert, November 11, was an all-Spanish program. Guest artists were Monna Montes, Rosita Ortega, Angel Cansino, and Juan Martinez, dancers, and Chacha Aguilar, contralto.

GIESEKING IN RECITAL

Walter Gieseking, pianist, with his excellent understanding of Mozart and Debussy, entertained an appreciative audience on November 9 in the first of the Kilbourn Hall Tuesday Evening Series of Chamber Music Concerts.

HOCHSTEIN MEMORIAL CONCERT

The David Hochstein Memorial Music School, a charitable corporation with the giving of musical opportunities to Rochester children of limited means as its purpose, presented Ruggiero Ricci in a recital on November 15. Bernard Frank was at the piano. The polonaise in D (Op. 4) by Weinawski, in which the young violinist's technic and expressive powers were best demonstrated, was the outstanding number of the program. Six encores were the youth's generous answer to insistent applause.

EASTMAN ORCHESTRA PLAYS FOR ACADEMY OF SCIENCES

The Eastman School Symphony Orchestra with Dr. Howard Hanson conducting and Kenneth Spencer, bass soloist, gave a concert in honor of the National Academy of Sciences, which was holding a meeting in Rochester. Dr. Hanson's symphony (No. 2)—Romantic—was the best number of the program. The young singer showed promise of a fine career.

M. L. H.

Novelties for Harold and Marion Berkley's New York Recital

Harold and Marion Berkley, sonata recitalists, are to give a first New York performance of the Sibelius E major sonatine for violin and piano, as well as a hearing of Enesco's A minor sonata

(Photo by Apeda.)
HAROLD and MARION BERKLEY

(No. 3), and the Brahms A major, in Steinway Hall, New York, on December 9. Mr. and Mrs. Berkley (the latter known also as Marion Kahn) have given sonata programs throughout the East, and are artists with the Concert Project of the Association of American Colleges. Both are on the faculty of the Institute of Musical Art. Mr. Berkley is conductor of the Hartford Oratorio Society.

Majority Age Celebrated by Edinburgh Orchestra

Sir Donald Tovey Receives Tribute—Cortot Heard in Chopin Program

EDINBURGH.—The Reid Symphony Orchestra completed the twenty-first year of its existence with a special birthday concert. Sir Donald F. Tovey excelled himself at the conductor's desk. The program opened with the first Edinburgh performance of William Walton's Coronation march, Crown Imperial. I have never heard this orchestra play the Beethoven C minor symphony better. To celebrate the orchestra's "coming of age," the members presented Professor Tovey with a baton.

ASSORTED ART

The Edinburgh Music Club gave a chamber music concert at which the Isolde Menges String Quintet presented Beethoven, Brahms, Bruckner and Mozart quintets. A rather trivial adagio by Bruckner was somewhat out of the picture.

Among the recitalists can be mentioned Francis Cassel, an admirable pianist, and a débutant violin recital by a young Edinburgh musician, Alison Milne, who made a hit in a Strauss sonata.

SLAVONIC MUSIC FEATURED

The Scottish season opened in Glasgow and Edinburgh with a Chopin recital by Cortot, under the auspices of the Mossel Concert Company.

This was followed by an International Celebrity concert at which the Prague Symphony Orchestra submitted an all-Czech program under Rafael Kubelik.

The Russian Orthodox Church College Choir paid a return visit to Scotland and gave two concerts of Russian Church music, so that Slavonic music has been looming largely in the artistic horizon here.

WILLIAM SAUNDERS

Verdi Club Morning Program

The Verdi Club (Florence Foster Jenkins, president) held a morning musicale at the Hotel St. Regis, New York, on November 10. Large attendance marked the occasion. Daniel Harris, baritone of the Metropolitan Opera, sang numbers ranging from a Verdi aria to songs revealing a noble voice and interpretative warmth; he added two encores. Ania Sinayeff, violinist, offered a meritorious performance of Kreisler's La Gitana, adding a Mozart minuet. Guido Ciccolini, Italian tenor, won much applause, especially for Tosti's Serenata. Able accompanists were Jessamine Harrison Irvine and Harold S. McEvoy.

F. W. R.

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McGRAW
PIANIST

NEW YORK Sun: "Musical gifts of no everyday order."

WASHINGTON D. C. Post: "The most talented young pianist whom it has been my pleasure to hear for many a season . . . an instinctive artistry, quite personal."

LONDON Daily Telegraph: "Miss McGraw makes the piano do what she wants."

PARIS Le Monde Musical: "Truly an artist."

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ENESCO

December 26th — New York City, Magic Key Radio Program
December 27th to January 1st inclusive—**Cincinnati Symphony Orchestra,** Guest Conductor and Soloist
January 3rd to 30th inclusive—**New York Philharmonic-Symphony Society,** Guest Conductor and Soloist
January 31st to February 12th inclusive—**Pittsburgh Symphony Society,** Guest Conductor
February 14th—New York City, Beethoven Association
February 15th—Buffalo, New York, Zorah B. Berry's Evening Concert Series
February 16th—Guelph, Ontario, Presto Music Club
February 18th—Rochester, New York, Rochester Civic Music Association
February 19th—Poughkeepsie, New York, Vassar College
February 21st—State College, Pennsylvania, The Pennsylvania State College
February 24th and 25th—Oberlin, Ohio, Oberlin Artist Recitals, Oberlin College
March 1st—Ann Arbor, Michigan, Choral Union Concerts
March 2nd—Toledo, Ohio, Toledo Museum of Art Series
March 4th—Montclair, New Jersey, Unity Concert Course
March 5th—New York City, Columbia University, concert series Institute of Arts and Sciences
March 9th—New York City, Town Hall Endowment Series.
March 10th—Troy, New York, Chromatic Concerts
March 11th—Princeton, New Jersey, Princeton University Concerts
March 14th to 19th inclusive—**Boston Symphony Orchestra,** Guest Conductor
March 21st to 26th inclusive—**Chicago Symphony Orchestra,** Guest Conductor and Soloist
March 28th to April 2nd inclusive — **Cleveland Orchestra,** Guest Conductor and Soloist
April 5th—Toronto, Canada, Massey Hall Concert Series
April 7th—Hartford, Connecticut, Bushnell Memorial
April 8th—Cambridge, Mass., Sanders Theatre, MacDowell Colony League (Benefit)

Photo by Toppo, N. Y.

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Composer—
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GEORGE
PERKINS
RAYMOND
Tenor

Philadelphia Eve. Bulletin, Dec. 3, 1936
(Soloist with Philadelphia Civic Symphony Orchestra)

Mr. Raymond made an excellent impression, and the musical taste disclosed in his choice of compositions was commendable.

Akron (Ohio) Beacon-Journal, Jan. 23, 1937

George Perkins Raymond demonstrated that he is vocally at ease throughout his exceptional range.

Cleveland News, Jan. 23, 1937

Mr. Raymond was well received, particularly in a group of Mahler songs. He has a tenor voice of rather low range and of considerable power.

Ithaca Journal, Feb. 1, 1937

Mr. Raymond possesses a voice of pleasing quality, especially in the middle and lower registers where a fullness of resonance produces a timbre similar to a baritone. Undoubtedly, intelligent musicianship coupled with excellent diction and absolute poise greatly stimulated the warm reception accorded the singer throughout his recital.

Appearances include Philadelphia (Orchestra), Pittsburgh, Akron, Cleveland, Painesville, Ridgewood, N. J., Orange, N. J., etc.

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Menuhin Continues Triumphant Tour With Applauded Seattle Appearance

Capacity Audience on Hand to Greet Him—Lily Pons, Ezio Pinza and the Hall Johnson Choir Among Other Concert Givers

SEATTLE, Wash.—The opening of the concert season here was made notable by the return of Yehudi Menuhin, who played on October 25 in Meany Hall to a capacity audience. The highest praise which this reviewer can bestow upon the artistry of the new Menuhin is to say that the listener is seldom conscious of his amazing technical proficiency. The tranquil young man upon the platform is quite simply master of the situation; his audience is free to explore with him the beauties of the music they have come to hear.

His program opened with a superb performance of the Mozart sonata (No. 32) in F major, for violin and piano. Menuhin has chosen an outstanding pianist in Ferguson Webster. Together they gave us ensemble playing of exquisite balance and proportion. In the famous Chaconne from Bach's partita in D minor, Menuhin displayed once more his masterly sense of musical form. The rhythmic sweep of the music was never lost in the intricacies of its imposing technical demands. To the rest of his program the artist could not bring the respect he had accorded Mozart and Bach. Both he and Mr. Webster gave a rather hurried performance of the seldom heard Lalo Concerto in F minor. Even an intermission could not bridge the gap between great and mediocre music. As his last group, Menuhin played the romantic Legende of Wieniawski and Sarasate's two thrillers, Caprice Basque and Zapateado.

HALL JOHNSON CHOIR

The Hall Johnson Choir was heard on October 20 in a concert of spirituals and popular arrangements. The performance of these singers was sincere enough to hold the attention of the large audience in spite of the monotony of their program. In many instances the tone quality was unqualifiedly bad; on the other hand it was often peculiarly moving.

PINZA IN BASS HITS

Ezio Pinza, a newcomer to Seattle, was heard at the Metropolitan Theatre on November 5. One may safely prophesy that he will have a capacity audience when next he comes, for he gave a concert of charm and merit. Pinza's voice is large and easy, his production is even throughout his range and he commands a wide variety of tone coloring.

PONS' FLORID LIST

Lily Pons was heard on November 9 in a program which regrettably contained but little of interest to the musician. A great deal of coloratura work charmed a large and enthusiastic audience, but Miss Pons did her best singing in a little Liszt song, Comment? disait-il, hidden midway in her program. Here the singer's voice revealed depths otherwise lacking.

ORCHESTRAL PLANS

The Seattle Symphony Orchestra begins its sixth season under the able direction of Basil Cameron on November 19 with the first of its series of Artist Concerts at the Civic Auditorium. This will be reviewed in our next letter to the Musical Courier.

SCHOOL DOINGS

The winter's activity in private studios and schools of music is well under way. The University of Washington School of Music announces the addition to its faculty of the pianist and teacher Berthe Poncy Jacobson. To the theory department comes also Dr. Demar Irvine, winner of the Columbia University 1931 Bearns Prize and the University of California's 1931 Paris Prize, both in composition.

M. T.

RETURNS FOR TOUR

MARGA WALDRON,
American dancer, recently home from a European tour, will appear in recital in the United States this season under the Bane Booking Management.

Vera Bull Hull Artists Booked

Activities of artists under Concert Management Vera Bull Hull include the following events: Arthur Loesser, pianist, was soloist with the Dayton (O.) Symphony Orchestra on November 15, playing the Chopin concerto in E minor (Paul Katz, conductor). Mr. Loesser gave his New York recital in Town Hall on November 19. Myron Taylor, tenor, gave a recital for the Ginter Park Woman's Club of Richmond, Va., on November 3. Ralph Wolfe, pianist and director of the Westchester Affiliation of the David Mannes Music School, has been engaged as soloist with the National Symphony Orchestra under Hans Kindler for a concert in Richmond.

The Old Harp Singers of Nashville, founded by Dr. George Pullen Jackson of Vanderbilt University, appeared at the College of William and Mary, Williamsburg, Va., on November 15; at Hiram College, Hiram, O., on November 18 and 19; and for the Woman's Club of Springfield, O., on November 20. Ora Witte, soprano, and Bernard Ocko, violinist, gave a joint recital at the Chaminade Club in Yonkers, N. Y., on November 9.

Sigma Alpha Iota Notes

Mae Saunders, national second vice-president of Sigma Alpha Iota, who for the past several years has been registrar at the American Conservatory in Chicago, recently was made Dean of Women at that institution.

Mrs. Saunders graduated from the University of South Dakota, and afterward went to Chicago to study under the late Karleton Hackett. She has been a member of the administrative staff of the American Conservatory for the past eleven years. Prior to that time she traveled in the United States for recitals and concerts. She also taught voice at the College of Emporia; was soloist at the Methodist Church at San Diego; sang at the Grant Hotel of that city for one season; appeared as soloist in several Chicago churches and sang in opera. She is a member of Kappa Alpha Theta, and has been national second vice-president of Sigma Alpha Iota since 1931.

Announcement is made by Sigma Alpha Iota of the opening of national headquarters at the Miami Biltmore Hotel, Miami, Fla. A series of musical events are scheduled there.

Alpha Province of Sigma Alpha Iota held its triennial convention in Detroit, beginning October 22, under the direction of Marjorie McLean, the Alpha Province president. Events included a musicale presented by the delegates, a program of original compositions, a program of choral music in which all in attendance participated, musical programs by local artists. Official delegates and members of the eight Michigan and Ohio chapters were present at the convention. In addition to these, visitors included three of the seven founders of Sigma Alpha Iota, Mrs. Edwin S. Sherrill of Detroit; Elizabeth Campbell and Nora Crane Hunt of Ann Arbor; Gertrude Evans, national president; Mrs. Frank Geimer, national treasurer; Mrs. George Peppard, Frances Locher and Mrs. Gertrude Clark, former province presidents.

Kilenyi Playing with European Orchestras

Edward Kilenyi, pianist, is booked this season throughout Europe and the British Isles. Outstanding engagements are orchestral appearances with the Colonne, Lamoureux, and Conservatory Orchestras, of Paris, the latter being a re-engagement; the Sainte Cecile Orchestra, Bordeaux; and, for the third time, engagements with the London Philharmonic Orchestra, under Sir Thomas Beecham, playing in Covent Garden, and with the same organization at Manchester and Liverpool. Mr. Kilenyi has orchestral appearances in Budapest and other Central European capitals.

Ida Krehm, Naumburg Winner, to Give New York Recital

Ida Krehm, a Walter W. Naumburg prize winner, gives her New York recital at Town Hall on December 14. The pianist appeared in recital as a child, making her formal debut at the age of thirteen. At seventeen she left Canada for Chicago, where she won the Rudolph Ganz Scholarship. Miss Krehm is now an American citizen.

"A Voice Truly Exceptional"

SAYS NOEL STRAUS IN THE NEW YORK TIMES OF

JULIA PETERS

SOPRANO IN CARNEGIE HALL RECITAL OCTOBER 29, 1937

Julia Peters Hailed at Recital

Fashionable Audience Hears Brahms, Handel and Wagner Works

By GRENA BENNETT

Carnegie Hall held a large and fashionable audience Friday evening, when Julia Peters, a familiar figure in the recital field, was heard in soprano arias and songs.

Miss Peters has made considerable artistic progress since her last previous public appearance and in many of her offerings revealed distinctive command and grasp as an interpreter.

One of her most praiseworthy numbers was "Dich Theure Halle" from Wagner's "Tannhaeuser," an added aria, which she sang with opulence and fine artistry.

American, Oct. 30, 1937

Miss Peters evidenced considerable growth in her art since she sang here previously, for she has developed greater intensity and also has acquired deeper vision as interpreter. These factors combined with fine natural characteristics of her voice, found a ready response on the part of an audience of goodly proportions.

Miss Peters' program was rather out of the ordinary, containing as it did a number of unpublished new lyrics by American composers. . . . Miss Peters at once disclosed the superior vocal endowment which is hers . . . a voice truly exceptional both in volume and quality. It now has the dramatic ring, the power and intensity that belong to the elect.

Noel Straus, Times, Oct. 30, 1937

She has been endowed with a powerful voice of transparent, yet warm texture. Miss Peters does not want in feeling and dramatic instinct.

J. D. B., Herald Tribune, Oct. 30, 1937

Miss Peters returned last night to the stage of Carnegie Hall where she pleased her audience with her artistic sincerity and the quality of her voice. Her voice is of a rich and beautiful quality, and she endows it moreover with an expressive variety of shades of color.

E. D., Post, Oct. 30, 1937

Her program contained a number of seldom-heard works and, as a whole, was one that might have provided terrors for many a more seasoned vocalist. She tackled it, however, with assurance and an amazing display of physical vitality.

As a singer, Miss Peters has undoubted potentialities. She possesses a warm-hued voice of powerful capacities, and she has an altogether pleasing personality.

The exceedingly emotional Volkmann work was set forth with a great deal of dramatic fervor. It was a credit to Miss Peters' vocal endurance that she was able, at its conclusion, to present as an encore, a no less taxing item than Elisabeth's aria, "Dich Theure Halle" from Tannhaeuser."

Brooklyn Eagle, October 30, 1937

(Photo by J. Abresch)

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FISK BUILDING NEW YORK

FRANK
MANNHEIMER
PIANIST

"The Brilliant Effects Are Nothing Short of Amazing"

Columbus (Ohio) Citizen, March 16, 1937
A thoroughly admirable pianist . . . proved a musician of catholic tastes, and, which is rarer, proved that he has imagination and ability to match.

Columbus (Ohio) Dispatch, March 16, 1937
Mannheimer had opportunity forthrightly to reveal to his listeners that he was a musician of taste and refinement and a technician of uncommon caliber.

Dayton (Ohio) Daily News, March 17, 1937
A superb artist, and we may well count each season lost, musically, which does not include the experience of one of his piano recitals.

Winfield (Kansas) Courier, April 6, 1937
It seems superfluous to comment on anything as apparent as Mr. Mannheimer's technical skill. He revealed his versatility for contrasts in expressive qualities from those of sheer poetry to the highly dramatic. The brilliant effects are nothing short of amazing.

Fort Worth (Texas) Star-Telegram, April 24, 1937
Mannheimer proved something of a sensation. His playing derives from superb musicianship, which is brought to the hearing ear through technical processes trained through the mastery of mechanical means for the projection of every variety of musical demand.

Des Moines (Iowa) Register, May 7, 1937
Mr. Mannheimer displayed a magnificent technique, which was made the servant of a musical imagination of arresting power.

Mt. Vernon (Iowa) Hawkeye-Record, May 8, 1937
Mr. Mannheimer's treatment of the Mozart concerto was sheer delight. He is a musician and poet foremost. Tone, phrasing, and feeling for the ecstasy of recreation combine to make him an interpreter in the ideal sense.

IN AMERICA JAN.—APR., 1938
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Boston Musical Public Capricious, Cool to Ballet, Warm to Orchestra

Koussevitzky Leads Ravel Left Hand Opus with New French Pianist—Rosa Ponselle and Richard Crooks Warmly Welcomed in Recital

BOSTON.—Musical events continue to succeed one another thick and fast here in the most active early season since pre-depression days. Attendance has varied now and then, as in the case of Col. de Basil's Ballet Russe, which, during its engagement at the Boston Opera House from November 2 to 6, had more of an artistic than box-office success. The Boston Symphony Orchestra under Serge Koussevitzky, on the other hand, continues to show the steady increase in the size of its audiences that has now been marked for several years.

At its fifth pair of concerts on November 5 and 6 the orchestra presented a safe-and-sane list consisting of Mendelssohn's Hebrides Overture and Scotch Symphony, Tapiola by Sibelius and Romeo and Juliet by Tschaikowsky. On November 4, at one of the concerts in Sanders Theater, Cambridge, Orrea Pernel was the eloquent soloist in the Sibelius violin concerto, in a program that also included music by C. P. E. Bach, Roussel and Wagner.

FÉVRIER IN RAVEL LEFT HAND CONCERTO

In the program for the pair of the following week the outstanding item was the Ravel piano concerto for left hand alone. The solo pianist, Jacques Février, son of the composer of Monna Vanna, who has a perfectly good right hand that he voluntarily rests during the performance of this work, made a favorable impression on Boston audiences. Dr. Koussevitzky and the orchestra, continuing in their remarkable early-season form, also played Mozart's symphony in A major (K. 201) and Ein Heldenleben by Strauss.

ROSA PONSELLE CONQUERS

Two singers came to Boston, sang and conquered. The first was Rosa Ponselle, who lavished her opulent resources of voice, musicality and personality on an enthusiastic audience in Symphony Hall on November 4, when her program contained operatic arias by Tschaikowsky, Korngold, Verdi and Bizet and songs by Paradies, Wolf-Ferrari, Fontenailles, Bizet, Higgins, Charles, Brewer, Rachmaninoff and La Forge. In addition the excellent accompanist, Stuart Ross, played piano solos.

RICHARD CROOKS FETED

The other was Richard Crooks, who began the fashionable and, as usual, sold-out tenth season of Boston Morning Musicales in the Hotel Statler on November 10. The audience went more or less wild at the singing of Crooks, who has become a returning favorite at this series. And the applause was justified by Mr. Crooks' beautiful singing of a program that included airs by Lalo and Giordano and songs by Beethoven, Brahms, Rachmaninoff, Ireland, Balfe and La Forge, while Stuart Ross, the accompanist, played piano solo numbers by Corelli and Chopin.

GERMANI PLAYS HAMMOND ORGAN

Fernando Germani played the Hammond Electrical Organ to excellent result in Symphony Hall on the evening of the same day, his program consisting of music by Vivaldi-Bach, Daquin, Bach, Liszt and others. Meanwhile E. Power Biggs continued his notable and gargantuan task of presenting the entire organ music of Bach at the Germanic Museum, Harvard, giving recitals there on November 8 and 15.

The first of the Saturday Morning Junior Concerts, an admirable recurring series (the more so since the Boston Symphony Orchestra now gives no young peoples' concerts), was presented under the direction of Russell Ames Cook by an orchestra of Boston Symphony Musicians in Sanders Theater, Harvard, on November 13. The program contained music by Haydn, Ravel, Wagner and Liadoff, an admirable assortment for which Mr. Cook was the audience's mentor as well as the orchestra's conductor.

STATE ORCHESTRA

The State (WPA) Symphony Orchestra completed its Tschaikowsky cycle in Sanders Theater, presenting the fifth symphony on November 7 and the sixth on November 14. In addition, at the first concert, Rosamond Chapin was the soloist in Wagnerian vocal excerpts, while at the second Howard Goding was warmly received for his piano playing in the Tschaikowsky first piano concerto.

NEW ENGLAND CONSERVATORY ENSEMBLE

The New England Conservatory Orchestra, led by Wallace Goodrich, gave more than creditable performances of a Concerto Grosso by Corelli, Rachmaninoff's Isle of the Dead and three excerpts from Franck's Psyche in Jordan Hall on November 15.

For the recitalists, Walter Mills, baritone, sang numbers by Handel, Brahms and other composers before a cordial audience in Jordan Hall on November 9. And Mikhail Sheyne, Russian pianist new to Boston, played music by Bach, Beethoven, Schumann and Chopin in the same auditorium on November 16.

So much for a brief and (because of reasons of space) incomplete report of a busy fortnight. E. R. S.

NEW ENGLAND MIMI

EMMA BELDAN

sang Mimi in La Boheme with the New England Grand Opera Company at the Metropolitan Theatre in Providence, R. I., November 4. In addition to her opera engagements, Miss Beldan has sung over the radio, appeared as soloist with orchestra and in oratorio in many important cities of the United States.

Fritz Fall's American Debut

On November 17, Fritz Fall, Viennese conductor, made his debut in this country at the matinée of the WPA Greenwich Orchestra, given in the hall of the Museum of Natural History, New York.

Mr. Fall (nephew of Leo Fall, operetta composer), who has led concert and opera in many European cities, demonstrated his experienced baton abilities in Goldmark's Sakuntala Overture, Mozart's G-minor symphony, Rimsky-Korsakoff's Flight of the Bumble Bee, two Brahms Hungarian Dances, Bizet's Arlesienne Suite (No. 1) and the Tannhauser Overture. Firm musical grasp and well-considered design characterized Fall's interpretations, and he also revealed wide resource in nuances of tone and dynamics. Notable, too, were his rhythmic steadiness and easy command of his players, who gave him complete response.

Romantic spirit and rich coloring distinguished the Goldmark performance. The Hungarian Dances had swing, variety and elan. Altogether convincing was the Mozart work, where Fall's musicianship registered strongly. He captured the redolence and classical form of the score and made the most of its plastic melodies, even though there might have been more of acceleration in the slow movement. The *finale* was properly exuberant. A large audience left no doubt that it took the new conductor warmly to its heart.

L. L.

Mannheimer Soloist with London BBC Orchestra

Frank Mannheimer, pianist, will play the Roussel concerto on December 14 when he appears as soloist with the British Broadcasting Corporation Orchestra under Sir Henry Wood. The program is a Roussel Memorial and the second of two such concerts. At the first event, Mr. Mannheimer appeared with Mme. Croiza in a joint recital on November 27. He will be soloist with the Isle of Wight Symphony Orchestra this month.

William Kapell in New York Recital

The three B's provided most of the program for the debut recital in the Carnegie Chamber Music Hall, New York, of William Kapell, fourteen-year-old pianist. The youth, a pupil of Charles Wakefield Cadman, also offered miscellaneous works by Chopin, Rachmaninoff, Debussy and De Falla.

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"It Was An Even Greater Matzenauer!"

—Los Angeles Evening Herald, October 5, 1937

Photo by Hurrell, Hollywood

Mme. Matzenauer will make her next New York appearance at Carnegie Hall, Friday Evening, February 4, 1938

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—*New York Times*

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—*New York Herald Tribune*

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NEW YORK CONCERTS

NOVEMBER 5

Elmo Russ and Alfred Chigi In the setting of poems to music Elmo Russ is a prolific exemplar of this kind of composition. On November 5 in Steinway Hall Mr. Russ was at the piano for a program of his work in this field; the singer was Alfred Chigi, baritone. Mr. Russ' musical underlinings and the words of the poems were given earnest and artistic exposition by Mr. Chigi. His voice is full and vibrant, but he tempered it well, avoiding the roof-raising effect that large voices in small auditoriums sometimes produce. Mr. Chigi, both temperamentally and vocally, is most at home in the dramatic moments, his best work being in the Barbaric Song of the Bear-Killer (Constance Lindsay Skinner) and the intensely moving Hunger (Mary Carolyn Davies); the lyric qualities of the voice could be more richly brought out. Mr. Russ provided sympathetic accompaniments.

NOVEMBER 6

Eugene List Precocious technical ability again was outstanding in the matinée program of Eugene List in Town Hall. As in his two previous New York recitals, the young artist tossed off with almost impudent ease the most exacting technical passages, giving airy and sparkling versions of three Scarlatti sonatas and two contrasted Bach-Busoni chorale preludes. In the Beethoven Appassionata sonata, much of the deeper import of the work was as yet unreflected in his performance, though there were hints in the slow movement of a seriousness and sanity that point the way to a ripening of his powers. The closing groups included a capriccio and two intermezzi by Brahms, the Chopin fantaisie in F minor, three short Ravel pieces, six bagatelles by Tcherepnine and Balakireff's colorful Islamey. Mr. List is remarkably able in all the mechanical details of piano playing, and is modest and self-effacing enough to approach the sterner task of interpretative growth in the right way. His audience was large and enthusiastic in the extreme.

NOVEMBER 7

Erica Morini Entirely lovely and artistically convincing violin playing came to listeners at Erica Morini's afternoon recital in Town Hall. As was the case last year, the youthful Viennese virtuoso and interpreter showed that she has arrived at ripe musical and intellectual understanding.

To play Spohr's ancient and somewhat faded D minor concerto (No. 9) is a risky experiment, but the zeal and resourcefulness of Morini's reading made living and vibrant matter of the music. She imparted broad declamation and serene style to its pages. In the unaccompanied Bach sonata in A minor lofty feeling and classical restraint were the qualities she displayed. Surety and variety of bowing, sensuous tone, and a myriad of technical piquancies came to hearing in lighter compositions—de Falla-Kochanski, Wieniawski, Zarzycki, Hubay, and Sarasate's fantasy on Bizet's Carmen. Milton Kay was the artist's impeccable accompanist.

Philharmonic Orchestra The Sunday afternoon program of the Philharmonic Orchestra, excellently conducted by John Barbirolli and enjoyed by a good-sized audience, repeated a list of works—the Elgar introduction and allegro for strings, the fourth Schumann symphony, and the Tschaikowsky Pathétique Symphony—which had been played at a previous concert this season.

New Friends of Music Time was when chamber music was classed as high-brow, something that appealed to a select audience of *cognoscenti*. Therefore the sign, Standing Room Only, at the entrance to Town Hall for the opening concert of the New Friends of Music was startling, particularly since tickets are sold only in series—a minimum of eight—and the whole series of sixteen this winter is devoted exclusively to Mozart, Schubert and Schumann. Certainly there is nothing more heartening than the obvious success of this serious artistic enterprise.

Two Mozart quartets, the F major (K. 590) and the B-flat major (K. 589) showed the Kolisch Quartet at its best, a performance in which genuine feeling and expressive articulation were not obscured by mere precision and virtuosity, of which there was no lack. In the Schumann E-flat piano quartet, three of the players were joined by Hortense Monath, a sincere and accomplished artist who, though relatively new to ensemble playing, held her own in this distinguished company.

Grace Castagnetta Town Hall hearers were regaled with some unusually good piano playing at the Sunday evening seance of Grace Castagnetta.

Her powers registered at once with a stylistic reading of a Vivaldi Concerto Grosso in the Casella version. The much neglected Clementi sonata in A major (opus 36, No. 1) was delivered crisply and blithely. Bach's C minor toccata had drive and vigor. But in Beethoven's Les Adieux sonata, there could have been more spontaneous gaiety in the livelier movements for Miss Castagnetta oversophisticated them.

Fleet fingers and tasteful nuances showed in the final selections by Brahms (variations on a Schumann theme), Chopin, Ravel, and the performer's cleverly contrived arrangement of the Perpetual Motion by Johann Strauss.

NOVEMBER 8

Rosalyn Tureck Quite unusual is Rosalyn Tureck's purpose in her current Town Hall series of six piano recitals. She devotes them entirely to the music of Bach, and thereby reveals a deep musical bent not often found in an artist so young.

This opening concert gave an evening dedicated to eight preludes and fugues from The Well-Tempered Clavichord, and the Partita in E minor.

Miss Tureck has a firm background of musicianship, vitality and fancy, and excellent tone and mechanics. Those qualities she employs to demonstrate that Bach was not merely a scholar and formalist, but also a man of feeling and humor.

On the distaff side, it must be said that the player's natural exuberance sometimes leads her into forcing of tone, and that is not entirely in the spirit of Bach. Too much emphasis is put upon the purely linear elements of the music.

However, the auditors, necessarily earnest lovers of Bach, evidenced full satisfaction with Miss Tureck's human interpretations, and rewarded their projector becomingly.

Simon Barer Following his successful New York debut appearances of last season, Simon Barer returned to give a recital in Carnegie Hall. The Russian pianist had chosen an unconventional program, beginning with four Godowsky transcriptions of Corelli, Rameau and Loeilly; Schumann's Symphonic Etudes, followed by the Chopin ballade in F minor. After the intermission, he justified his reputation as a Scriabin specialist when he played that composer's etudes in E and D flat and sonata in F sharp major. Liszt's Sonnetto del Petrarca (No. 104), Gnomenreigen and Don Juan fantasy finished the printed list in a whirlwind of virtuosic accomplishment. Mr. Barer's characteristics of speed, skill and lightness were to the fore in all this music; his gifts shone forth to greater potency as the evening advanced, after a somewhat unimpressive beginning with minor pieces. As an interpreter in the Schumann, he hardly plumbed all the thoughtful depths, but in the Russian compositions he was completely in his *métier*. The audience rewarded the playing with fervid applause and demands for encores.

Helen Lanier A good-sized audience greeted Helen Lanier, soprano, in her recital at Steinway Hall on this evening. Miss Lanier showed taste and discrimination in her choice of numbers, which comprised the classic Gluck and Mozart, examples of German Lieder and, in French, items ranging from folk songs to songs by Nadia Boulanger and Enesco and Myron Jacobson. The English category ranged from the Cradle Song of William Byrd (1542-1623) to Velvet Shoes (Randall Thompson) and

(*Continued on page* 32)

Photo © Harlip

GEORG VON HARTEN
PIANIST

The first of Georg von Harten's BACH CONCERTS took place in London, October 21, 1937, before a capacity audience. Mr. von Harten was soloist in the F minor, and the C minor and C major double concertos. Subsequent press notices were distinguished by great enthusiasm for the event:

The performances were admirable and the concert enjoyable.—THE TIMES.

This Was a Real Bach Occasion (headline) *—EVENING NEWS.*

THE REAL BACH (headline)
These concerts are exceptional.—LONDON STAR.

The spirit was admirable.—DAILY MAIL.

The concerto in C minor for two pianofortes was true music, no hurry and no noise. It is a very great pleasure to hear Bach thus domesticated.—SUNDAY OBSERVER.

There was a big gathering of Bach lovers. There was great enthusiasm for Mr. von Harten's playing.—DAILY SKETCH.

Mr. von Harten is concertising in the British Isles and throughout Europe this season. He is managed by Messrs. Ibbs & Tillett, 124 Wigmore St., London.

ZLATKO BALOKOVIĆ

"The Altogether Remarkable Interpreter"

Herman Devries, Chicago American

SOLOIST WITH CHICAGO SYMPHONY ORCHESTRA, NOVEMBER 18-19, 1937

Premiere for Violin Concerto by John Alden Carpenter

Frederick Stock John Alden Carpenter Zlatko Balokovic

CHICAGO AMERICAN
by Herman Devries

"A program calculated to please the most fastidious was the agreeable treat offered the Thursday patrons by Stock and the Chicago Symphony in Orchestra Hall. . . .

"John Alden Carpenter has given the musical world many important symphonic works, none more original nor of greater value than his latest output, a Concerto for Violin and Orchestra, dedicated to Mrs. Carpenter and given its world premiere on this occasion, with Zlatko Balokovic, Yugo-Slavic virtuoso, the altogether remarkable interpreter. . . .

"Balokovic, new to Chicago audiences, makes his violin sing in loveliest strains: his silky tone shines rather with moonlight effervescence than glows with noon day radiance. A tone so intensely pure and ethereal, a technique of unlimited resource, joined with an attitude of intellectuality, made the newcomer a pronounced success.

"The trio of masters: Carpenter, Stock and Balokovic, were obliged to bow their acknowledgments more frequently than is customary in this hall of music.

"The Bach Concerto for Violin in E major, played by Balokovic after the intermission, revealed another side of his art. Here the violinist made use of a tone more luscious in quality and more vibrant, with a technique surmounting difficulties easily and giving the concerto an interpretation of classical dignity and repose, winning him the respectful admiration of hand clapping enthusiasts."

CHICAGO DAILY NEWS
by Eugene Stinson

"The first performance anywhere of John Alden Carpenter's new concerto for violin and orchestra, given by the Chicago Symphony Thursday evening, served to introduce an excellent new violinist, Zlatko Balokovic, who also played the Bach concerto in E major.

"Mr. Carpenter's new score, sustained in a single movement liberally subdivided, represents in some degree a break with his past. We are familiar with his ability to treat of several moods almost simultaneously, with a peculiar glamorousness he obtains through a subtle melodic vagueness, with his rich handling of the orchestra, with his combination of tenderness and robustness and with his rare and telling touches of an affable jocosity.

"These elements of his workmanship are to be found in the violin concerto, though as for the scoring, while the instrumentation is opulent, its application is almost sparingly discreet and the result is a work of exceedingly delicate and exquisite texture.

"Nevertheless the work is one of Mr. Carpenter's strongest, because it has an extreme rhythmic vitality, and it is here that the concerto suggests itself as novel in Mr. Carpenter's methods. For the rhythm, while bold, is most intricately patterned, and broken down out of ordered pattern, and the work moves with a mercurial elusiveness to elucidate thematic material of superb invention.

"Mr. Balokovic played this and the Bach with a tone fine and radiant, gracefully, persuasively and with a reposed mastery of both form and detail, which gave his playing a quite individual charm. His style is patrician in its restraint and in the economy of its forcefulness, but I found the greatest beauty of his musicianship to be his gift for seeing a work as a whole, respecting what you might call its identity and seeming to permit it its own vivacity and strength. He and Mr. Carpenter's new score were most cordially received."

CHICAGO HERALD AND EXAMINER
by Janet Gunn

"John Alden Carpenter was an important contributor to last evening's Chicago Symphony concert and a distinguished member of Orchestra Hall's large audience. His first concerto for Violin and Orchestra was given its world premiere by Soloist Zlatko Balokovic, Yugoslav violinist, and the forces of the Chicago Symphony Orchestra under Dr. Stock's direction. . . .

Movement Swift

"The concerto moved swiftly and brilliantly. The melodic line was meted out in fragmentary snatches, for Mr. Carpenter chose to eradicate persistency of tonal levels, and a smoothly lyric line. . . .

"Mr. Balokovic played the concerto with headlong speed, reaching with astonishing facility for elusive bridge notes, en route to the low G. Without being able to analyze just why Mr. Carpenter's frothy gay violin concerto is so interesting, we'd like to put in a bid to hear it again.

"The incisive, perfectly balanced musical idiom of Johann Sebastian Bach was presented in Mr. Balokovic's interpretation of the master's E Major violin concerto. Playing with a small string ensemble of selected orchestra members, the Slavic violinist demonstrated a clear, vital legato phrasing.

Projection Noble

"The adagio movement, opening with a noble motive for the celli, was lifted to a peaceful plane by Mr. Balokovic, who projected its suave lyricism as though it were something quite hallowed."

CHICAGO JOURNAL OF COMMERCE
by Claudia Cassidy

"A world premiere and a new violinist adorned the Chicago Symphony Orchestra's program at Orchestra Hall last night—the one the brilliant new violin concerto by John Alden Carpenter, the other the Coratian, Zlatko Balokovic, chosen by the composer to play it. . . .

"Mr. Balokovic's performance was impeccable, finding the wiriness of the solo instrument and tossing off the difficulties of the scoring with easy skill. His later performance of the beautiful Bach Concerto in E Major was a holiday for man and orchestra."

Soloist this season

with

Chicago Symphony Orchestra in Milwaukee, December 6th
Los Angeles Philharmonic, January 20th and 21st
Cleveland Orchestra, February 24th and 26th

Chicago Recital

Orchestra Hall, Sunday Afternoon, December 12th

European Tour

Begins with the Music Festival in Zagreb, March 15th, followed by twelve engagements with leading orchestras.

AMERICAN TOUR FOR 1938-39 NOW BOOKING

PERSONAL REPRESENTATIVE MAY JOHNSON 830 Orchestra Bldg., Chicago, Ill.

Tristan at Metropolitan

(*Continued from page 7*)

Julius Huehn was Kurvenal, and Emanuel List, King Marke. Lesser parts fell to Aronld Gabor (Melot), Hans Clemens (Shepherd), Louis D'Angelo (Steersman) and Karl Laufkoetter (Sailor's Voice.)

Combined with the pleasure of resuming accustomed surroundings, the singers must have felt too, something of the electric atmosphere that made itself evident throughout the house. The result was a performance of elevated spirit and kindling effect, as smooth in execution as might be expected from a singing group that has frequently made up the cast of Tristan and Isolde. The orchestra also (with a contingent of new members) brought forth fire and finesse, and more polished tone than ever before. Over all presided the Bodanzky authority and feeling, to establish secure ensemble and balance of interpretation.

Mme. Flagstad, at first a trifle nervous, quickly found herself and gave with plenitude and rapture of her remarkable equipment in tone. Seemingly tireless, she sang the vehement tirades of the first act with as much power as she displayed romantic passion in the garden scene, and poignant transfiguration in the Liebestod at the end of the opera. Her emotional acting shone at its highest. Ovation after ovation convinced that Mme. Flagstad had stirred her audience torrentially.

Melchior's Tristan was a complete realization of the role, in appearance, vocalism, and truth. He has never sung in New York with more beauty of voice or deeper artistic insight. The duet with Mme. Flagstad was a model of restraint, musical feeling, and pure intonation. Melchior shared worthily in the honors extended by the listeners.

Mme. Thorborg's contribution made one of the impressive features of the performance. Intelligent, fervent acting, and rich, full utterance of tone eloquently colored, remain in the memory to the great credit of this Brangäne.

Emanuel List's King Marke was a dignified and moving portrayal, admirably intoned and dictioned. Julius Huehn has developed his Kurvenal into a representation of significance. Singing in appropriately broad Wagnerian style, his histrionism helped to point the music. The scenes in the third act were especially well done with tenderness and poignancy.

Karl Laufkoetter's rounded tones helped to make the Sailor role noticed more than usual. Hans Clemens, as always sang with refinement and skill, D'Angelo and Gabor completed the wholly brilliant complement of artists.

During the intermissions, the vast body of auditors milled in the lobbies and smoking and refreshment rooms. The buffet was crowded to the last inch. Everywhere photographers again went into action, including the special Musical Courier cameramen, who snapped their lens at the tonal celebrities, under the supervision of managing editor Horace Johnson.

The other Johnson, Edward by first name, was surrounded by intermission admirers and congratulants, and beamed his pleasure at the compliments and the noble doings on the stage and in the orchestra. The whole event was an undeniable triumph, and showed that the Metropolitan still stands at the head of the world's great opera houses.

New York Concerts

(*Continued from page 30*)

Tyrolese Evensong (Cyril Scott). Miss Lanier has a pleasant voice, at its best in the upper registers. She showed scrupulous observance of style, although her expressive intent was marred by forced tones. More ease of emission was apparent as her initial nervousness wore off. Miss Lanier was supported at the piano by Celius Dougherty.

NOVEMBER 9

Philadelphia Orchestra Leopold Stokowski, temporarily deserting the bright lights of Hollywood for the duller radiance of Carnegie Hall, led the Philadelphia Orchestra for the first time this season in New York. The present winter, by the way, marks the twenty-fifth anniversary of Stokowski's connection with that symphonic body.

A Russian program featured the leader's seasonal return to Fifty-seventh Street; there were his own well-made free transcription of music from Moussorky's Boris Godounoff, Borodin's Polovtsian Dances from Prince Igor, and the symphony No. 1 by Shostakovich.

The foregoing constitutes material of a kind which Stokowski knows how to set forth exotically and excitingly, and he did so with much flash of color, rhythmic incisiveness and crashing climaxes. The virtuoso abilities of the orchestra aided in the full effect achieved. Perhaps the most arresting composition on the list was the Shostakovich score, which remains an amazingly convincing symphonic expression, considering that its creator was a mere youth at the time.

A Timely Suggestion

Appropriate for Church Services and Radio Programs

At the Holiday Season

"A New Year Carol"

Words and Music by JOSEPHINE FORSYTH

Available in two arrangements for Mixed and Male Voices.

Published by G. Schirmer, Inc., 3 East 43rd Street, New York

NOVEMBER 10

Lotte Lehmann A four-composer program, Schubert - Beethoven - Brahms-Wolf, engaged the vocal and interpretative art of Lotte Lehmann at her recital in Town Hall, given for an ardent audience that filled every seat in the auditorium.

The ardor was justly bestowed, for the soprano revealed herself at the height of her powers in delivery. Mme. Lehmann never makes the impression of having merely learned her songs, but convinces that they pass through the crucibles of her heart and mind, and become an integral part of her emotions and musicianship. Vocally, Mme. Lehmann did not pour out tone as lavishly as on some former occasions, and while her middle register was altogether lovely, the high range showed something of effort, as did the breathing in several sustained phrases. Strikingly generous were the gifts offered by this spontaneous and sincere artist in Beethoven's cycle, An die Ferne Geliebte. Much of the applause was earned also by Erno Balogh for his keenly understanding support at the piano.

NOVEMBER 11

Moriz Rosenthal Opening his American recitals for 1937-38, Moriz Rosenthal was welcomed at Town Hall matinée by a large body of piano enthusiasts who tendered homage and plaudits without stint. The Rosenthal piano mastery shone resplendently, starting with an ancient group by Handel, Rameau, Martini and Scarlatti. Followed the Schubert Wanderer Fantasy; preludes, mazurkas, a valse and a scherzo, by Chopin; Valse Oubliée and Etude Transcendante, Liszt; Rosenthal's Papillons (repeated) and his new fantasy on Gounod's Faust.

Expert technician as always, Rosenthal made his chief appeal however with a wide range of tonal allurements, and an elevated order of musicianship, exemplified most impressively in the Wanderer music of Schubert, laid out along broadly dramatic lines with a basis of poetical depth. The artist's Chopin playing has become a tradition in style and finish of execution. The new Faust Fantasy is a flashing *tour de force*.

Vociferously demanded encores were the much adorned Chant Polonais, Chopin-Liszt-Rosenthal, Chopin's E flat nocturne, and C sharp minor valse, and the Soirées de Vienne, by Schubert-Liszt-Rosenthal.

Philharmonic Orchestra Probably one of the most illustrious performances of the second Rachmaninoff piano concerto ever given in Manhattan was that offered by Walter Gieseking as soloist with the Philharmonic Orchestra under John Barbirolli's direction on Thursday evening. An audience frenetically aroused by the pianist's brilliance of technical and poetic skill cheered at the conclusion and called out both the artist and conductor for repeated bows. Slightly tawdry as this Rachmaninoff composition has become with the years, yet it shone eloquently by virtue of the amazing delineation given it. The orchestral accompaniment was as masterly as Mr. Gieseking's interpretation.

The remainder of the program held Gluck's suite from the ballet Don Juan admirably transcribed for full orchestra by Roy Gilbert. The orchestration not only had finesse in instrumentation, but clever color combinations completely appropriate to the music. This work as well as the Mozart symphony (No. 34, K. 338) was presented with noteworthy discernment, although the Debussy Iberia did not have the unified interpretation this scintillant suite deserves.

'CROSS-COUNTRY CELLIST

MARCEL HUBERT,
'cellist, will present a recital in Town Hall, New York, on January 14, and then start a transcontinental tour with Mildred Dilling, harpist, as associate artist.

NOVEMBER 13

Sidney Sukoenig All-Bach was the menu which Sidney Sukoenig spread before his audience of piano enthusiasts in Carnegie Hall on Saturday afternoon. The serious musicianship of the performer was much in evidence throughout a substantial list, including the concerto in the Italian style, two preludes and fugues in C sharp minor from the Well-Tempered Clavichord, Book I; the chaconne transcribed by Busoni, the chromatic fantasy and fugue, the French suite in C minor and the Bach-Busoni prelude and fugue in D major. Mr. Sukoenig, endowed with a forthright style and considerable technical virtuosity, showed a good grasp of the Bach idiom. His performances were of an able and workmanlike quality. If he did not attain, in tonal beauty or inexhaustible dynamic subtlety and contrast, all the expressiveness which may be made to sound from these scores, he was especially effective in the delightful French suite, and also endowed with color and tonal contrasts the three preludes and fugues and the mighty chaconne.

Orrea Pernel A personable young English violinist, Orrea Pernel, with a prodigious technical equipment splendidly exemplified in the Handel sonata in F, Bach's unaccompanied sonata in C, the Schubert duo in A major (op. 162), Poema de una Sanluqueña of Turina and a group of compositions by Arne, Bloch, Milhaud and Mozart, made her Town Hall debut before a large and enthusiastic audience on Saturday evening. An unfortunate mishap occurred at the very beginning of the recital when the artist's violin bow collapsed. Remarkable poise was displayed by Miss Pernel during the accident, however, and with another bow the violinist carried on her difficult and taxing program, displaying accurate intonation in all passages and ample tone. Interpretatively her readings lacked emotional presentation. This was particularly true of the Schubert and Turina works, though their impeccably authoritative delineations

(*Continued on page 46*)

Photo by Morse, White Plains, N. Y.

December 1, 1937

To the Readers of The Musical Courier:

Hundreds of people have asked me "Why does Marion Frank Leslie always advertise exclusively in the music publications, and never in the theatrical magazines? Isn't she a monologuist, character actress, or dramatic reader like Cornelia Otis Skinner, Ruth Draper or Lila Lamotte? Isn't she out of place on the concert stage?"

No, Marion Frank Leslie's art is definitely and permanently identified with the classical concert stage. She interprets the masterpieces of Danish, Norwegian, Swedish, German, French, Italian and English poetry and drama accompanied at the piano or organ, by Stuart Swart, or James Quillian. Mr. Swart and Mr. Quillian have made special arrangements of the works of Bach, Beethoven, Schubert, Brahms, Grieg, Scarlatti, etc., as backgrounds for Miss Leslie's dramalogues.

Marion Frank Leslie has originated her own unique form of expression. She is a dramatic reader, whose warm, vibrant, speaking voice is supplemented by the piano or organ, exactly as a singer's voice blends with the musical accompaniment. In a conventional evening gown, without make-up, costumes, lighting effects and other artifices of the theatre, Miss Leslie stands on the concert platform beside the piano, exactly as a dramatic contralto would do in formal Town Hall recital, and presents to her audience the combined genius of Ibsen and Grieg, of Shakespeare and Schubert, of Elizabeth Barrett Browning and Chopin, of Goethe and Beethoven.

Miss Leslie does NOT attempt to emulate Miss Skinner, Miss Draper or Miss Lamotte. Each of these fine artists is a definitely individual personality in her own right. Each has established for herself her own medium of expression, her own repertoire, her own public. They cannot be compared to each other, nor can Marion Frank Leslie's work be compared to theirs.

Miss Leslie always appears in joint programs with concert pianists, symphony orchestras, violinists or choral groups. The concentrated, tense quality of her presentations is too stirring and emotional to be suitable for a whole evening's solo program. In each of her short five-minute dramalogues set to music, she conveys such a wealth of yearning, satire, ecstasy, gaiety and tragedy that her work is shown to far better advantage by contrast with other artists' particular message, appeal and means of expression. Next season Miss Leslie is booked for appearances with Georges Miquelle, the distinguished cellist. Stuart Swart will continue as Miss Leslie's accompanist.

MARION FRANK LESLIE

Dramaloguist

This year it is Marion Frank Leslie's great pleasure to have engaged to appear with her in all-Scandinavian recitals of Music, Poetry and Drama, Percy Grainger, world-known authority on Danish, Norwegian and Swedish Folk Music and Art Music, and the friend and pupil of Edvard Grieg. This evening, December 1, 1937, Marion Frank Leslie and Percy Grainger open their winter season at the Institute of Arts, Detroit, Michigan. Their only available open dates during 1937-1938 are Feb. 3-8, and March 4-8. For information as to 1938-1939 bookings write either to Percy Grainger's manager, Antonia Morse, 9 Cromwell Place, White Plains, N. Y., or to

George H. Dalrymple

Personal Representative for Marion Frank Leslie

Suite 1917, 250 West 59th Street New York, N. Y.

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MUSICAL COURIER
Review of the World's Music

SCENES OF STAGE AND AUDIENCE AT OPERA INAUGURAL

Preceding the performance, crowd in lobby at Metropolitan Opera House awaits opening of doors.

Mrs. Ernest Hutcheson, Dr. and Mrs. Nikolai Sokoloff, Dr. Hutcheson and Mrs. Artur Rodzinski "snapped" at performance.

Mrs. Lauritz Melchior present to hear husband's Tristan again.

Isolde and Brangäne make season's bows as Tristan's ship again takes Metropolitan stage.

Doris Doe, mezzo-soprano, arriving as opera year starts.

Refreshment lures first audience, which crowds supper room at second act intermission.

Fashion and society experts preparing reports on gowns and wearers for newspapers.

OUR STAFF PHOTOGRAPHER GLIMPSES PREMIERE

MUSICAL
Review of the

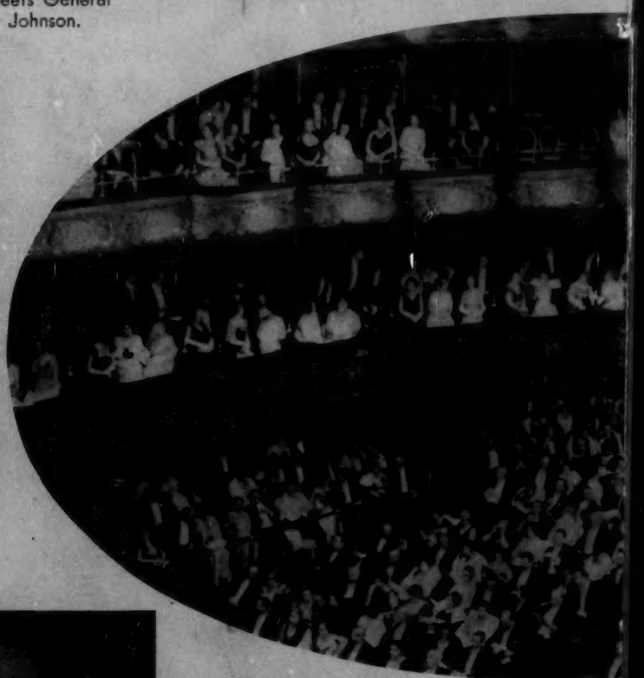
Season's first audience crowds into supper room after curtain falls marking initial intermission of New York's new opera year.

Earle Lewis, new Assistant General Manager, greets General Manager Johnson.

Familiar setting of the third act of Wagner's T

Dorothee Manski and daughter entering opera house.

Edward Ziegler greets Clarence H. Mackay on latter's arrival.



The Golden Horseshoe awaits rising of the c

ESTELLE LIEBLING

COLETTE D'ARVILLE

FRANK WENKER

A. WALTER KRAMER

Mme. Flagstad (Isolde), Messrs. Melchior (Tr
and Mme. Thorborg (Brangäne) receiving

COURIER
World's Music

AT METROPOLITAN OPERA HOUSE, NEW YORK

ristan and Isolde is revealed to "first-nighters"

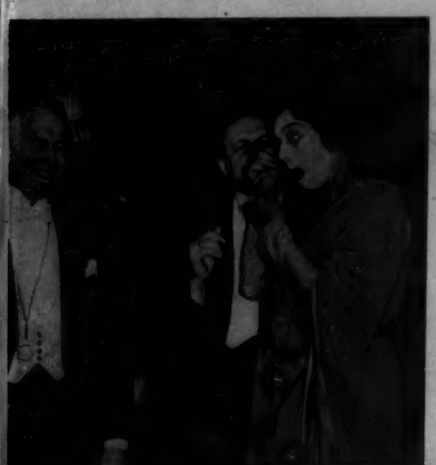
Paul D. Cravath, Directors' Chairman, confers with Assistant General Manager Edward Ziegler.

People watch capacity audience arrive to attend the launching of new opera year on Broadway.

'tain on Metropolitan's first Tristan of 1937-38.

Lucrezia Bori surrounded by friends at opening.

Librettist Robert Simon discusses opera with publicist Dorle Jarmel.



tan), List (King Marke), Sachse (stage director) ngratulations of General Manager Johnson.

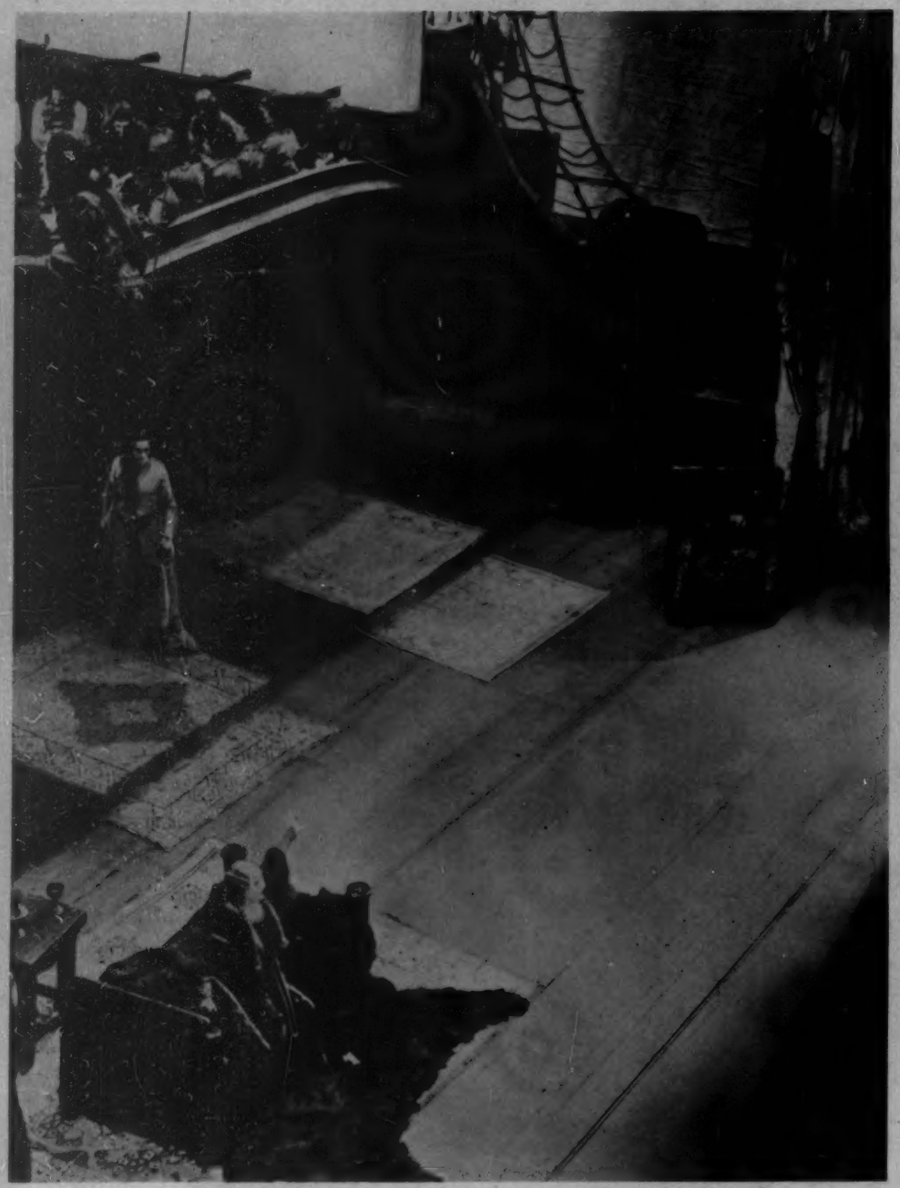
CHARLES WAKEFIELD CADMAN

EDWIN McARTHUR

DEEMS TAYLOR

EMILY ROOSEVELT

MUSICAL COURIER
Review of the World's Music



The first act of the Wagnerian music drama with Isolde, Brangäne and Tristan's crew. Mme. Flagstad as the Irish Princess is seated in foreground; Mme. Thorborg, as her retainer, stands at rear.

Opera audience moves from seats as intermission gives opportunity to renew acquaintances.

Robert Weede, baritone, Dora Rinehart and Michael de Pace in the supper room.

Alexander Steinert, conductor and composer, attends premiere.

Impatient yet lucky standees interpret a subway crush while awaiting opening of the doors at Metropolitan Opera House.

Mrs. Vincent Astor, one of the Metropolitan Board of Directors, congratulates Mr. Melchior and Mrs. Melchior, attended by Mr. Johnson.

From a recent portrait by Nikol Schattenstein

LAURITZ MELCHIOR

In the Role of "Tristan"

Which He Sang for the Opening of the Metropolitan Opera Season

Victor Records

Management: NBC ARTISTS SERVICE, N.Y.C.
George Engles—Managing Director

MUSICAL COURIER
Review of the World's Music

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The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

N5w York — December 1, 1937 — No. 2952

"Don't you think," asks H. P., "that many a so-called 'hot air' is just hot air?"

—o—

Long queues, as usual, stood in line at the Metropolitan Opera House during the whole day before the opening performance, in order to secure standing room. Who said opera was dying? Not while the loyal standees survive.

—o—

Wanted: a Good Spot for the Toscanini Series

The enterprise of the National Broadcasting Company in organizing a special orchestra of crack players, and inducing Toscanini, Rodzinski, Monteux and possibly other eminent batonists to lead it, is so bright an achievement that most other radio exploits pale beside it. However, one can only regret the decision of the powers in charge of this feature to select Saturday night as the time for the broadcasts.

It is true, that occasion in a sense is the climax of the week, but the habits of most Americans include some plan that takes them away from home on this night. Whether they leave the city on week-ends or simply raise "whoopee" among the bright lights, it is going to be something of a strain to get into the frame of mind proper to the appreciation of serious musical art on this night of release from the week's rounds, given over to the trivial and the exciting.

Sunday is quite a different matter. To be sure, there is a plethora of musical fare of high class on this day. It is an appropriate occasion, with relaxation having an important place in the program. But, alas, the best Sabbath "spots" are already taken. Perhaps the radio heads were wise in eschewing this day, if only to avoid inevitable comparisons with other symphonic organizations, and overloading the program.

Why not move the NBC Symphony Orchestra to a spot earlier in the week? Even Friday night would be better than the two week-end dates. It seems only just to the many who would like to hear all of the programs, to remove them from the possibility of conflict with other engagements. And if the players of the orchestra are not all available on other days, that too seems a misfortune, considering that all of them are on a year-long contract with this organization and should arrange their schedules accordingly.

—o—

Buxtehude in America

This year has seen the three hundredth anniversary of the birth of Dietrich Buxtehude (1637-1707), one of the little heard but much celebrated founders of the organ and choral styles which culminated in Bach. Growing light is being shed on his work, with the publication of more of his music in such form as to be available for modern performance. It is being clearly perceived that he was not only a forerunner of other masters, but a great one in his own right, for actual performance shows a master's stature far more vividly than articles in dictionaries.

This Danish musician, who served for nearly forty years as organist of the Marienkirche in Lübeck, brought to particular fame the *Abendmusiken*, or late afternoon musical performances of cantatas and instrumental music on five church holidays. These have been carried on to this day, and imitated in other places. Just as Bach did later for St. Thomas' in Leipsic, Buxtehude wrote many cantatas for these sessions. As shown in a fine article by Walter E. Buszin, published in the Musical Quarterly for October, he was a bold pioneer in many devices later developed further by Bach, including the chorale-prelude, based on familiar hymn-tunes from the church service of the day. It is surprising to find many of the contrapuntal effects perfected by Bach already full grown in his music—in fact, created by him.

Although Germany has marked the tercentenary with festivals and other observances, the American musical world has had only sporadic hearings of his music. One of the outstanding ones took place in the Home Moravian Church of Winston-Salem, N. C., where a Festival Vesper on November 7 included a performance of the cantata, Rejoice, Beloved Christians, in an edition by Clarence Dickinson.

The Moravian tradition in America is particularly important, as demonstrated in the Bach festivals at Bethlehem, Pa., for this music-loving sect sponsored some of the earliest of our tonal activities. In the Winston-Salem church service is still employed the original hymn-tune on which the Buxtehude cantata is based, and the words also are used in the liturgy for the second Sunday in Advent. The brass choir which has an important share in Moravian church celebrations preluded the musical program, and special parts were written for brass in the cantata, as conducted by the choir director, Clifford Bair, and with organ performances by Anna Withers.

Thus, in a striking sense, culture carries on across three centuries and spanning an ocean. The German chorale, developed by Luther and brought to so high an elaboration in the musical works of Buxtehude and Bach, is in no sense a historical curiosity since it lives in the hearts and the voices of many assemblages in their Sabbath observances throughout the world.

In the present troubled day of political and other dissensions, as in previous periods torn by human strife, this simple and noble music, voicing faith and confidence in the triumph of the good, retains its consolatory strength. It carries the light of truth across the years, just as the candle glow at the Christmas Eve "Love Feast" of the Moravians reflects the primal source of radiance through the centuries.

Deduct Coaching Expenses from Income Tax?

One of the novel test cases arising over the greatly increased tax rates upon musical artists is reported from Washington. According to a dispatch from that city on November 8, Saul Bergman, a New York attorney, filed with the Board of Tax Appeals a petition for redetermination of a tax liability for the modest sum of $14.40. This had been assessed against a first viola player of the Radio City Music Hall orchestra in New York, and his wife, who during 1934 was a member of Roxy's Gang. The petition said that the latter during 1934 had "expended $400 for coaches and music teachers in order to prepare for her appearance each week before the microphone and she deducted the expense of coaching as a business expense."

The document proceeded to state that "the propriety of such deductions has heretofore been passed upon affirmatively by the Board of Tax Appeals in the case of Charles Hutchinson (13 B. T. A. 1187), but the Commissioner of Internal Revenue did not approve of the ruling and did not acquiesce to it, and he continues to levy assessments where such deductions are offered."

The crux of the matter is reached when the petition says that it was "taken in the interest of the entire theatrical and musical profession, notwithstanding the small amount of tax involved." If those engaged in any other business can charge against receipts the various expenses incurred, why not the musical profession?

Will the lady in question have her $14.40 tax assessment refunded? The "entire theatrical and musical profession" hangs breathless on the decision that will be made in this instance. If coaching expenses are proved to be deductible from the annual income of artists—and goodness knows the poor wights have to spend quite a lot in getting primed up for public appearances—we foresee a great upsurge in the business done by the teaching fraternity in the next few years.

—o—

Concert Companies Coming Back

The fashions in concert programs change ever so often. After a run of excessively serious sonata and chamber music combinations, which certainly gained in popularity with the general public during the last decade or two, it seems as if this year would again bestow interest on groups of singers, banded together in one recital.

Already there have been some signs of this type of ensemble "going over big." The General Motors Symphony Concerts have already introduced their octet of foreign and domestic songsters, and the Wagnerian Festival Singers have similarly presented five new figures from Europe in Lieder and arias.

These groups come somewhat in the role of deliverers after a long dominance of the singer of large reputation, who monopolized a program during an entire evening or matinee, with sometimes a sop in the form of solos by the accompanist.

The bevy of vocalists restores a fashion that held sway in the last century. Then no orchestra program was complete without at least two or three assisting artists who tossed in an aria here and there to liven up proceedings. This was the day of the feted larynx, of golden voices. The results were somewhat miscellaneous to our present taste. Mme. So-and-So and Signor Bel Canto did a duet from Semiramide between a symphony by Raff and an overture of Beethoven, but the customers liked it.

Perhaps no one would care to see a return of the days of such programmatic prodigality, when concerts were a sort of glorified musical hash. Something has happened to our appreciation in the meanwhile. We have developed a sense of unity, or else fashions have simply grown more staid and earnest. But the advent of "concert companies" is a pleasant fillip to a season that otherwise might have difficulty in attaining the novelty that concert managers, no less than the public, highly prize.

VARIATIONS

By Leonard Liebling

Irwin Fluharty, music editor of the Wheeling, W. Va., News-Register, has a useful idea that might lead to splendid results for younger American musicians. His plan is along the lines of national competition—something our fellow citizens love inordinately.

As Mr. Fluharty sees it, the non-professional, or non-paid organizations might be grouped into three classes—those with a membership of under fifty, those with more than fifty and less than seventy-five, and those with more than seventy-five. In classes known as A, B and C, or by any other given designation. It is his suggestion to get as many symphony orchestra groups as possible interested in the movement, have the members all pay some dues to a national amateur organization in exchange for a membership; the money to be used to swell the "pot" from which awards are to be made to winning organizations. "Then have some appointed board of eminent musical figures select a definite program to be rehearsed and played by each group—allowing that the larger orchestra, having the better instrumental range could play more complex compositions requiring fuller instrumentation than could the twenty-five piece ensemble. The next step would be to have sectional competition from among members of each class. Then would follow competition in a regional group, and finally a national competition, in which regional winners meet."

It occurs to Mr. Fluharty that the project would "stir up more ambition among the actively interested young musicians, and even the older fellows who play just for the love of it, than anything else that might be done, and would create the desire among high school players to go ahead and develop their abilities, always with one of these symphony orchestra memberships as a goal."

All the foregoing is in a letter received from Mr. Fluharty, and he winds up with this conclusion:

We all know, without kidding ourselves, that a real honest-to-God symphony orchestra in which every man is a professional musician, is a costly proposition which few cities the size of Wheeling can afford. But we do know, from our experience here, that a city the size of Wheeling can support one symphony entirely on the basis of an amateur group, and another as well which has 50-50 amateur and professional membership. And if this city can support two symphony orchestras, certainly almost any city of over 15,000 could support one non-paid group. If this idea strikes you as being feasible, we would like to have a word from you.

I am of the opinion that some civic organization, or in many cases, possibly the newspaper of the city, would undertake to raise the funds to send a non-paid organization to any central point for competition in such a movement.

What do you think of the idea?

There can be no doubt of the excellence of Mr. Fluharty's thought, especially as it has already been tried successfully with school bands, though in somewhat different manner.

Those interested in the undertaking should communicate with Mr. Fluharty (in care of the Wheeling News-Register) so that practical organization could begin without delay.

* * *

American musical audiences have made immense progress in intelligence and understanding during the past sixty-eight years. A proof is offered by Edward W. Snowden, of the Charles L. Wagner managerial force, who contributes an extract from the review of the National Peace Jubilee and Musical Reporter (Boston) of June 29, 1869. The item reads: "The next piece on the program was the Anvil Chorus from 'Il Trovatore,' Mr. Gilmore conducting. This combined the chorus, the full band, the performance of one hundred Boston firemen upon as many anvils, and an artillery accompaniment of fifteen guns. The famous composition was given with the finest effect. In fact, with an effect hitherto unapproached. The firemen were attired in red shirts, white caps and blue pants, and presented a novel appearance. Their stroke upon the anvil was correct and earnest and the performance was vociferously encored, and proved one of the most popular and taking on the program."

Peace Jubilees seem to be like League of Nations. Not many months after the Boston celebration the Franco-Prussian War started; and while the peace delegates were actually sitting at Geneva came the Central and South American conflicts, the China-Japan imbroglio, Italy's conquest of Ethiopia and the present Spanish Civil War.

* * *

Science has been making enormous strides in medicine, invention, and establishing the sources of life, but nothing evolved by the human mind in recent years equals the progressive feat told about in the New York Sun of September 30, under the caption of "Trombone Perils Reduced":

The Patent Office today issued to Antonio Adriani of New York a patent for a sawed-off slip-horn, referred to technically as a "short-positioned trombone."

The long reach of the trombone, throughout the years, has caused the trombonist considerable anguish, both mental and physical:

1. It has barred many short men from the field.
2. The trombonist, pictured in the act of knocking off some one's hat as he reached for a bass note, has been the prey of the cartoonist.
3. Because of the real danger of poking the front-row trade in the face, the opera house and theater trombonist has been playing in the shadow of the footlights for decades.

But all that should be ended now.

By the simple expedient of short coupling the horn, Inventor Adriani has done away with what looks from his blueprints to be about half the sweep of the instrument.

* * *

A co-worker puts this on my desk: "On Sunday afternoon, December 5, Barbirolli and the Philharmonic Orchestra will be playing Charles Wakefield Cadman's Dark Dancers of the Mardi Gras. That fact is a distinction in itself. However, a remarkable coincidence comes to light in the circumstance that the concert takes place in the large auditorium of Carnegie Hall, while at the same hour, the Little Sinfonietta is to do Cadman's string suite (folk-songs) upstairs in the Carnegie chamber-music room. Two works by the poor (?) American composer—in the same hall—at the same time! Laugh that off!"

* * *

Barbirolli, by the way, is making our Sunday afternoons particularly exciting. One week he offered Gieseking's kindling performance of Rachmaninoff's second piano concerto, and the following Sabbath he gave us Arthur Rubinstein's electrifying version of the B flat minor concerto by Tschaikowsky.

* * *

In the New York Sun of November 19, one reads a quotation from a speech by Governor Cross of Connecticut: "I am profoundly interested in New England and in the reduction of electricity rates, but as much as I love music, I cannot play the violin while Rome burns." To which the Sun humorist, H. I. Phillips, adds: "It's good to know that one public man favors fiddle control."

* * *

Arthur Loesser, piano member of the faculty of the Cleveland Institute of Music, did an interesting thing in his dual role of recitalist and critic. He is music editor of the Cleveland Press, and decided to review his own recent recital at the institute. He wrote in the Press about himself:

"The second concert of the Cleveland Institute of Music series took the shape of a piano recital by Arthur Loesser. A surprisingly large number of people attended the event. However that was probably due more to Mr. Loesser's capacity for making friends than to any intrinsic musical prowess on his part.

"Mr. Loesser seems to have been bitten by the irritating bug of wanting to do something far-fetched every time he plays; his program last night consisted of a lot of obscure music by Scarlatti, Clementi, Faure and others, practically none of it ever heard before in Cleveland.

"Of course, it is really quite canny of Mr. Loesser to do this. First of all, raking up a batch of neglected stuff like this allows him to convey the impression that he is very learned, when actually he may only be animated by a kind of egotistical perversity.

"Secondly, by playing half-forgotten compositions he prevents his sharp-eared musical colleagues from checking up on him in case he should pull any boners or make any embarrassing messes. It is easy to get away with rough stuff if nobody knows what it is you are supposed to be doing.

"The Scarlatti pieces were not badly done, chiefly because their atmosphere of refined wise-cracking is congenial with Mr. Loesser's personality.

"Before playing the pretentious Clementi sonata, Mr. Loesser succumbed once again to his favorite vice, that of listening to the sound of his own voice. He made a five minute spiel in which he claimed that Clementi got a new deal from posterity, especially from certain editors who succeeded in making him out to be a composer of dry exercises when he really had much meaty music to his credit.

"It is doubtful whether anyone in the audience was convinced; but the impression was created that Mr. Loesser thought he had captured a great composer and was trying to make sure that he wouldn't escape.

"The youthful F sharp minor sonata of Brahms was played with a certain amount of verve; however, near the beginning one or two chords could be heard that were not absolutely chemically pure. Fortunately there were always a great many people at any given moment who were not listening too carefully.

"Possibly a few people in the audience really enjoyed the program and a great many more did a convincing job of pretending."

* * *

Wagner may have a rival this season at the Metropolitan Opera, three works by Richard Strauss being scheduled for performance. His operas are holding their own strongly in point of freshness and popularity.

* * *

What had Charles L. Wagner in mind when that manager presented two New York concerts on one day by his pianists Moriz Rosenthal and Gieseking? The former recitalled in the afternoon; the latter played in the evening. The events took place on November 11—Armistice Day!

* * *

Marie Dickoré, the Musical Courier representative in Cincinnati, wins the Ohio championship for the best item sent to Variations from that State so far this season, to wit:

Not having a standing order for milk, cream, butter, I telephone the dairy's night service for whatever I need the following morning.

This was the conversation the other evening about 8:30 o'clock.

"Avon 7600, please."

"Hello?" The voice sounded familiar but still to my sensitive ears did not seem to be that of Bill, the regular night man at Weber's Dairy. However, he might be off for the evening and one of the other boys on duty. I answered,

"This is Miss Dickoré."

"Who? Oh, yes, Miss Dickoré?"

Still I puzzled a bit over the voice, but gave my order,

"Please tell George to bring me a quart of milk in the morning."

"Well, hmm-m, a quart of milk? Well, Miss Dickoré, we can't send you a quart of milk, but we could send you a quartet of music."

"What's that?" I was now thoroughly alarmed.

"A quartet of music, Miss Dickoré, you know this is the Conservatory of Music you're calling."

And that solved my puzzling about the voice. I had called Avon 7800, quite as familiar to me as Avon 7600, especially as I had had luncheon with several of my friends on the faculty there that day. The telephone was answered, when I called, by a member of the faculty, Hubert Kockritz, who was waiting to use it himself.

* * *

Siegfried was not the only one who carried on ornithological conversations. Shelley, the poet, also talked to birds as if they could understand him.

* * *

A reader refers to the item in this department about a WPA concert at which the Russian composer's name was spelled "Kimsky-Korsakoff". Our correspondent suggests that all the talk about strip-teasing might easily have led the typesetter to make it "Minsky-Korsakoff."

* * *

A recent series of articles in the World-Telegram (N. Y.) was called "Man—With Variations." This desk takes notice of the gracious compliment.

A little bird fluttered to my window-sill this morning.

"Good day, good day," chirped she. "'Tis a bright and shining morn, is it not? And I have news for you.

"A pigeon that roosts at the Metropolitan Opera House tells me that while picking up peanuts on Thirty-ninth Street, she was told by two impertinent sparrows that their father told them that Colette D'Arville has been engaged by the Metropolitan to sing the leading role in the new Deems Taylor opera when it is staged at that emporium. I believe they said this would happen next season—or probably earlier. Good day, Mr. Snooper, good day." And the bird flew away.

* * *

Why I should take up so much of your attention to shout about Charlie Cadman is quite beyond my comprehension. It may be because he is in New York at the present time awaiting with pantings and jumpings the performance of his Dark Dancers of the Mardi Gras with the Philharmonic Orchestra. And somehow when Charlie is around the whole musical world seems to be conscious. (Now, that's remarkable, *n'est-ce pas?*)

However, it's a situation, so I suppose the best plan is to face it (or Charlie) and get him over—as it were.

In any event there have been parties and parties to honor him. First Mrs. Arthur C. Webner, abetted by Margaret Walters, tossed drinks about for him. Then Yvonne de Treville did it again. And thirdly I hear Sybil and Jimmie Mac Dermid tied a shindig on him, as did Claude Gonvierre, Claude Warford and the F. Charles Adlers.

I hope Charlie survives to hear his suite performed. At the time of writing he is going in circles with hexagons imminent any day.

* * *

An epistle from California, that paradisical playground, is here unfolded to your startled gaze.

Simon Snooper	Biltmore Apts. 108
Musical Courier	330 So. Grand Ave.
119 W. 57th St.	Los Angeles, Cal.
New York, N. Y.	Nov. 7, 1937

Dear Simon Snooper:

Apropos of your comments concerning the hirsute acquirements of Messrs. Crooks and Tibbett, I suggest the immediate organization of an anti-mustache crusade to prevent the disfiguration of public idols.

In the case of the baritone celebrity, the adornment (?) is less disastrous, but in that of Mr. Crooks—!! I must admit I spent some minutes endeavoring to discover the familiar (and much admired) physiognomy of the eminent tenor on the cover-photograph of Musical Courier. Besides the rude shock Mr. Crooks' concert audiences are due to receive this season, the thought of bewhiskered Des Grieux, Romeos and Alfredos is something awful to contemplate!

Please, please, can't someone prevail upon America's tenor idol to come out from behind the "bush"?

Distressfully yours,
VICTORIA HUNT

Dear Miss Hunt:

I'm with you in your crying appeal. A hirsute Romeo is just too, now isn't it? Dear, dear, what shall we do? Do you think if we got Life to show frank pictures of the germs mustaches breed, that we could discourage the deadly growths? Or must we dispatch all bewhiskered concert idols to the wilds of Australia where bushmen are really appreciated?

I assure you I don't know the answers. If you saw the top of my head, perhaps you'd understand my dilemma.

Sincerely,
SIMON SNOOPER

* * *

Wandering into the Hotel Pierre the other day, I became intrigued with the look of a lady just ahead of me, and, knowing not my reason, followed in her wake. She led me to an immense place where many creatures supposed to be fair sat at little white tables nibbling daintily of choice viands. Aware that in a crowd I could not twirl my mustaches to any advantage, I started to retreat, but before I could disappear I was surrounded by several feminine charmers who demanded my ticket to the Metropolitan Opera Guild luncheon. Naturally I began running as I always do if I'm asked for money. Therefore, I bumped unceremoniously into Connie Hope, Grace Moore, Mrs. August Belmont, Blanche Witherspoon, Rosalie Kramer, Grace Divine, Grena Bennett, Mrs. John DeWitt Peltz, Mrs. Friedrich Schorr, Mrs. O'Donnell Hoover, Flora Bauer and several other familiars. However, out I got finally. And was it a relief!

P. S. Oh, yes. The lady I followed turned out to be no lovely stranger after all. It was Winifred Cecil—and *was* I surprised?

* * *

Somebody told me that there was a Gambol at The Lambs recently, when Richard Tauber sang to the piano accompaniments of Leonard Liebling. D'you know, if Leonard isn't darned careful, tenors will engage him to play for their New York recitals. And *then* the accompanists' union will get him. Ask Arpad Sandor if I'm not right.

(Cartoon by Bo Brown.)

"If you boys decide about the banquet, nod your heads at the scherzo."

FROM OUR READERS

Art and Athletics

630 Fort Washington Ave.
New York City
November 13, 1937

To the Musical Courier:

Believe it or not, but music has wound its garlands around the pen of Sports Editor John Kiernan of the New York Times. For the past two Saturdays he has used facts about composers, compositions and music in general as a springboard for his prognostications of the probable outcome of Sunday football tilts. And they've been most contra-*punt*-ally written (if you can forgive that pun). Anyway, watch this man Kiernan. His themes have color and spirit, even though they be fragmentary and always *allegro vivace*.

Sincerely yours,
CLYDE KEUTZER.

P. S.—To make it still more baffling, let me add that I am a tenor who reads the sport pages. Or do I have brethren?

C. K.

Foreign News in Brief

Wagner Anniversary Cycle

LEIPSIC.—To celebrate the 125th anniversary of the birth of Wagner, his native city Leipsic, will in 1938 give performances of all his dramatic works, from February 13 (date of Wagner's death) to May 22 (date of his birth). As all the seats for these representations have already been sold, a second series will take place from April 20 to June 19.

Festivalizing Handel

BRESLAU.—The Handel Festival here attracted music lovers from all over Europe, with organ and orchestral music of Handel, and a stupendous production of his Hercules with Franz Hahnenfurth (Hercules), Charlotte Muller (Dejanira) and Artur Forwerks (Priest). A chorus of over eight hundred singers also officiated in the festival.

Cortot Audiences Overflow in Dublin

DUBLIN.—Alfred Cortot played for us greatly, and the French pianist's concerts were more than "capacity" full. This is really not an Irish bull, for hundreds were unable to obtain seats, and at the second event, the programs were so sold out that the Royal Dublin Society's interlocutor had to come upon the platform and announce the various items in detail. Cortot's list comprised largely Chopin. In addition he gave the whole Kreisleriana series, dedicated by Schumann to "my friend Chopin." Mendelssohn and Weber were also represented. The success was unbounded and at the evening concert, in response to thunderous applause, some extras had to be added.

M. F. L.

Vivaldi Supporters

VENICE.—On October 29 we heard a concert of Omaggio ad Antonio Vivaldi (1680-?-1743) by Giorgio Levi, pianist, and Olga Rudge and David Nixon, violinists. Concertos for one and two violins were played. Plans are being made by a group of local musicians to establish a Vivaldi Society to make the works of this composer better known. D. N. L.

Julia Culp to Teach at Vienna Academy

VIENNA.—Julia Culp has accepted the invitation of the Austrian Minister of Culture to become a member of the State Academy of Music in Vienna. Mme. Culp will conduct master classes in artistic song interpretation.

Sibelius Declines Rectorship

LONDON.—Invited to become a candidate for election to the Rectorship of St. Andrew's University, Jean Sibelius replied, "Although I deeply appreciate the signal honor accorded me, I reluctantly feel obliged to decline the invitation." The last Rector of St. Andrew's University was the Marchese Marconi.

Smerterlin Plays Chopin in Paris

PARIS.—Jan Smerterlin attracted an enthusiastic audience to Salle Gaveau, on the occasion of his Chopin recital. Beautifully toned, dignified, and emotionally poised readings were heard and won real acclaim. I. S.

New Zandonai Opera

FLORENCE.—Composer Riccardo Zandonai is working on an opera destined for outdoor representation next summer. The libretto was prepared by Claudio Guastalla, the subject being the epic legend of the Horatii and the Cuaiatti upon which Corneille based one of his tragedies, and Mercadante a melodrama. D. N. L.

Royal Interest

CREMONA.—Queen Elena of Italy visited our town recently for the closing ceremonies of the Stradivarius Celebrations, being present at the Cathedral Concert, given by Tancredi Pasero, bass, Gioconda De Vito, violinist, Raffaele Bonucci, cellist, Ulisse Mattey, organist, and the Scola Cantorum of the Seminary of Cremona. D. N. L.

Superintending Opera

VENICE.—Goffredo Petrassi has been appointed Superintendent of the Teatro La Fenice of Venice. M. Petrassi is the author of various symphonic compositions which have been performed at the Augusteo in Rome and throughout Europe. D. N. L.

New German Opera

FREIBURG (GERMANY).—Die Erzgräber, opera by Karl Ueter, libretto by Dr. Walter Reimer, had its first performance in the Stadttheater, before an audience that was not only interested, but took keen delight in the poetical, musical, and aesthetic new opus. Using considerable prose dialogue, the score still gave the composer opportunity to deploy his melodic gifts in a great many "numbers," not the least impressive of which are his choruses. Franz Konwitschnys conducted. Leading parts were taken by Horst Taubmann, Fritz Neumeyer, Leonie Hauswald, and Andreas Döllinger. P. R.

MUSICALES

N. A. A. C. C. Holds First Concert of Season

The National Association for American Composers and Conductors opened its series of concerts on November 14 with a program of much interest in the Henry Hadley Studio, New York. The audience was one of the largest in the history of the organization. The honor guest and speaker was Dr. Edgar Stillman-Kelley.

As a tribute to its late honorary president, Henry Hadley, the program opened with his Elegy for cello, beautifully played by Joseph Emonts and ably accompanied by Philip Jones. The long flowing lines of the tragic air made a moving impression on the audience. Marion Bauer's sonata in dance form was given a capable first performance by Harrison Potter. Its sharp, biting chords were often interesting, but the melodic material was not sufficient to give a sense of continuity to the whole. Its modern style, however, lent contrast to the program. Charles Haubiel had an effective interpreter in Charlotte Ryan for his songs The Kiss, To You, Love Hidden and Cosmic Christ. Her resonant voice was particularly telling in To You and Cosmic Christ. Mr. Haubiel played excellent accompaniments.

The climax of the program was Bernard Wagenaar's sonata for piano and violin, magnificently played by William Kroll, and well supported at the piano by Mr. Wagenaar. This work, which won the publication award of the Society for the Publication of American Music, is in four movements, written with a masterly hand. The slow introduction returns at the end of the sonata and gives logic to the whole work. The piquant rhythms of the *scherzo* were interesting. Mr. Kroll and Mr. Wagenaar were vigorously applauded.

M. H.

* * *

Siloti Soloist with Juilliard Orchestra

With Albert Stoessel conducting, Alexander Siloti performed concertos for piano by Tschaikowsky and Liszt, as well as the Schubert-Liszt Wanderer Fantasy, at the Juilliard School of Music on November 19. Following a virile version by the orchestra of Moussorgsky's tone-poem, A Night on Bald Mountain, Tschaikowsky's concerto under the Siloti fingers produced much of the Russian Bear under the silky claws. The Schubert fantasy had in it *élan*, grace and power, and Liszt's Dance of Death echoed the composer's originality. But why did Mr. Siloti continually gaze on the violas and cellos of the orchestra, seated at his left? Enthusiastic applause rewarded the ever-youthful virtuoso. F. W. R.

* * *

Castagnetta with Federal Symphony Orchestra

The third all-Beethoven orchestra concert of the Federal Music Project (Dr. Nikolai Sokoloff, conductor) was given at the Music Theater, New York, on November 14. Following the rather deliberate performance of the Coriolanus Overture, came the seventh symphony, also marked by torpid tempi. Grace Castagnetta's pellucid runs, her vividness and snap vitalized the piano concerto in G, bringing her many recalls. F. W. R.

* * *

Bradley-Bilstin Program at Guild Theatre

A program of dances by Carla Bradley with a liberal number of cello selections by Youry Bilstin was given at the Guild Theatre November 7. Of Miss Bradley's numbers Scriabin's Poeme Tragique and his Danse Heroique were the most difficult to translate into terpsichorean interpretation. The same might be said of Rummel's Tango de la Mort and Bartok's Danse Barbare. Miss Bradley did these impressively, but her best efforts were in the lighter pieces, particularly Poulignac's Waltz in a Whimsical Mood. Mr. Bilstin played four of his own compositions and numbers by Haydn, Beethoven and Casella with artistry, and with terse explanatory remarks about his Georgian Suite. Jascha Zayde was the efficient accompanist at the piano. F. S.

BACK AT METROPOLITAN

THELMA VOTIPKA,
Metropolitan Opera soprano, has returned for another season of performances. (Photo by Josephine Rossi.)

Downes Lecture and Barrere Ensemble at Junior League

The second concert of a series at the New York Junior League Clubhouse brought Olin Downes lecturing on The Symphony and Its Forerunners, with works of J. S. Bach, Gluck, Carl Philipp Emmanuel Bach, Haydn, Jean Jacques Rousseau, William Grant Still and Pierné, played by The Barrere Little Symphony, under the direction of Georges Barrere.

Mr. Downes exampled the form and traced symphonic development in a simple and direct manner. The orchestra played the compositions ably and Mr. Barrere conducted with his accustomed poise and distinction. S. K.

* * *

Joseph Lautner in Brahms' Magelone Lieder at New School

A rarity among Brahms' song compositions, the Magelone Lieder cycle of fifteen works (Op. 33) was introduced by Joseph Lautner, tenor, and Oscar Ziegler, pianist, at the New School for Social Research on November 17. Based on a more or less stock romantic fable by Tieck, in which the beautiful Magelone and the handsome Count Peter de Provence fall in love, are separated by cruel circumstance (including pirates) and reunited in the end, the songs express the sentiments of various characters in the tale. They are typically Brahmsian in their creation of atmosphere, by means of elaborately composed piano parts as well as vocal writing of dramatic and expressive richness. Mr. Lautner, a singer associated with Boston, though also previously heard in New York, provided ample tone qualities and considerable artistry, if not always the greatest variety of vocal coloring, in dealing with these difficult Lieder. He was ably seconded by Mr. Ziegler in readings of pianistic force and effectiveness. The moderate-sized audience was enthusiastic in its response. R. M. K.

* * *

Creatore Directs N. Y. State Symphonic Band at Federal Theatre

On November 12, Giuseppe Creatore and his New York State symphonic band were heard at the Federal Music Theatre, New York. Works of Meyerbeer, Czibulka, Liszt, Wagner and Tschaikowsky fared admirably under the baton of this distinguished *maestro*. To add to further enjoyment, there was a finely interpreted baritone solo by Norman Roland, and the quartet from Rigoletto brought several curtain calls to Ena Berga, coloratura soprano; Adele Scadron, contralto; Onofrio Graziano, tenor, and Mr. Roland, baritone. J. V.

* * *

Henry F. Seibert Organ Recital

Listeners enjoyed the November 7 organ recital of Henry F. Seibert, Mus. Doc., at Holy Trinity Lutheran Church, New York, beginning with Reger's effective Te Deum. A piece featuring the chimes (Wheeldon) displayed ingratiating tone. Rogers, Mendelssohn and Bach-Gounod works followed. A Bach choral prelude and Mansfield's Concert Scherzo had contrasting effects. Three hymn preludes on American hymns received the attention evoked by familiar melodies. The unusually varied program closed with the finale from Pagella's first sonata. F. W. R.

* * *

Westlake Musicales Resume

Dr. A. Verne Westlake opened the fourth season of his fortnightly musicales at his New York studio on November 9. A large and enthusiastic gathering heard Audrey Call, violinist, in solos by moderns (in which she revealed luscious tone), with Hortense Yule at the piano; and, with Hans Dressel, cellist, and Alan Taffs, pianist, in an excellent performance of a Beethoven trio. Maurice Dell, youthful pianist, played Liszt's Hungarian Fantasie, winning success in the pianistic fireworks; Dr. Westlake was at the second piano. Leopoldo Gutierrez, baritone, sang three character songs with vivid temperament; his accompanist was Irene Hampton. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Wednesday, December 1
Jascha Heifetz, violinist, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Walter Gieseking, pianist, Town Hall (E)

Thursday, December 2
Philharmonic-Symphony Society, Carnegie Hall (E)
Ralph Lawton, pianist, Town Hall (A)

Friday, December 3
Philharmonic-Symphony Society, Carnegie Hall (A)
William Fleming, pianist, Carnegie Hall (E)
Eleanor Steele, soprano, and Hall Clovis, tenor, Town Hall (E)

Saturday, December 4
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Sergei Radamsky, tenor, Town Hall (A)
Tessa Bloom, pianist, Town Hall (E)

Sunday, December 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Emile Baume, pianist, Town Hall (A)
New Friends of Music (Musical Art Quartet and Mischa Levitzki, pianist) Town Hall (5:30 p.m.)
Beveridge Webster, pianist, Town Hall (E)
Lorenza Jordan Cole, pianist, Steinway Hall (A)

Monday, December 6
Yehudi Menuhin, violinist, Carnegie Hall (E)
Ida Beck and Andrew Haigh, two-piano recital, Town Hall (A)

Tuesday, December 7
Kirsten Flagstad, soprano, Carnegie Hall (E)
Concert of Chamber Music (auspices the Teachers Guild Associates), Town Hall (E)
Jean Redd, pianist, and Attilio Ruffo, baritone, Steinway Hall (E)

Wednesday, December 8
Rosalyn Tureck, pianist, Town Hall (A)
Maria Carreras, pianist, Town Hall (E)

Thursday, December 9
Philharmonic-Symphony Society, Carnegie Hall (E)
Jeanne Gautier, violinist, Town Hall (A)
Harold Berkley, violinist, and Marion Berkley, pianist, Steinway Hall (E)

Friday, December 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Samuel Dushkin, violinist, Carnegie Hall (E)
Anne Mundy, pianist, Town Hall (E)

Saturday, December 11
Wagnerian Festival Singers and Rochester Philharmonic Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
New Friends of Music (Kolisch Quartet, Benno Rabinof, Frank Sheridan), Town Hall (5:30 p.m.)

Monday, December 13
National Orchestral Association, Carnegie Hall (E)
Robert Wallenborn, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, December 14
Philadelphia Orchestra, Carnegie Hall (E)
Ida Krehm, pianist, Town Hall (A)
Daniel Ericourt, pianist, Town Hall (E)

Wednesday, December 15
Down Town Glee Club, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Shan-Kar and his Hindu Ballet, Town Hall (E)

Thursday, December 16
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)
Suzanne Bloch, lutenist, Steinway Hall (E)

Saturday, December 18
Philharmonic Concert for Young People, Carnegie Hall (M)
Alexander Kelberine, pianist, Carnegie Hall (A)
Pietro A. Yon, organist, Carnegie Hall (E)
Elvin Schmitt, pianist, Town Hall (A)
Ortambert Quartet, Town Hall (E)

Sunday, December 19
Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
Mary Gale Hafford, violinist, Town Hall (E)
Stradivari Commemoration Concert, Carnegie Hall (E)

Monday, December 20
Jan Smeterlin, pianist, Town Hall (E)

Tuesday, December 21
Oratorio Society, Carnegie Hall (E)
Isidor Gorn, pianist, Town Hall (E)

Wednesday, December 22
People's Chorus of New York, Carnegie Hall (E)
Herbert Ricker, pianist, Town Hall (A)
Roland Gundry, violinist, Town Hall (E)

Thursday, December 23
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 24
Philharmonic-Symphony Society, Carnegie Hall (A)

Sunday, December 26
Philharmonic-Symphony Society, Carnegie Hall (E)
Schubert Choral Society, Town Hall (A)
Adolf Busch, violinist, and Rudolf Serkin, pianist (first of three Beethoven sonata recitals), Town Hall (E)

Monday, December 27
Russian Symphonic Choir, Carnegie Hall (E)
Maurice Eisenberg, 'cellist, Town Hall (E)

Wednesday, December 29
Mikhail Sheyne, pianist, Town Hall (E)

Thursday, December 30
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 31
Philharmonic-Symphony Society, Carnegie Hall (A)

ENTERS PUBLICITY FIELD

HENRIETTE WEBER,
former music critic of the New York Journal, has inaugurated her own publicity bureau. She is the author of several books on music and recently conducted a European musical tour. (Photo by Herbert Mitchell.)

Pittsburgh Orchestra Led by Chavez

Chicago Orchestra Returns—Rosa Ponselle, Zlatko Balokovic and Wagnerian Festival Singers Among Fall Visitors

PITTSBURGH, Pa.—The newly reorganized Pittsburgh Symphony Society had as guest for three weeks the Mexican conductor-composer, Carlos Chavez, who led three pairs of concerts. At the final pair the soloist was the orchestra's associate conductor and concertmaster, Michel Gusikoff, who performed Lalo's Symphonie Espagnole.

The Chicago Symphony Orchestra, led by Dr. Frederick Stock, opened the twenty-second season of the Pittsburgh Orchestra Association series with a stirring concert. In a matinee preceding the evening concert Dr. Stock assisted by the orchestra lectured on the Gliere symphony, Ilya Mourometz, which received its first local performance on this occasion.

ROSA PONSELLE GREETED

Rosa Ponselle gave the initial recital of the May Beegle Series with Stuart Ross at the piano. A large audience heartily applauded her efforts.

Eloise Drake, soprano, appeared in a debut recital.

At a recital of the Pittsburgh Piano Teachers Association, the guest speaker was Theodore Finney, of the University of Pittsburgh. Joseph Esposito, local pianist, was soloist.

The Jooss Ballet troupe featured the second May Beegle event, winning acclaim for impelling presentations.

Zlatko Balokovic presented an interesting violin recital, given under auspices of the Committee for the Croation Room of the University of Pittsburgh.

An outstanding concert featured the second event of the Art Society, given by the Wagnerian Festival Singers under the direction of Richard Hageman.

A Memorial Service for the late Dr. Charles N. Boyd, director of Pittsburgh Musical Institute, was held at Bellefield Presbyterian Church, sponsored by Western Theological Seminary and the local chapter of American Guild of Organists.

R. L.

Queena Mario, Mystery Story Writer, Interviews Queena Mario, Opera Singer

Unprecedented Feat of Doubling Reveals Many Alluring Facets in the Equipment of This Modest Penwoman-Artist

[ED. NOTE:—When Musical Courier asked Queena Mario, the Metropolitan soprano, for an interview, she said she might be able by using her influence to procure the services of Miss Mario, the writer, to do the interview. Here is the unique result for the edification of their readers.]

When I arrived at Queena Mario's New York apartment I found the diva, seated languorously on the couch, buried in the latest mystery literature of the day. She graciously consented to grant me five or ten minutes for an interview for our columns. (This is the way it is done, isn't it?)

"I understand you are celebrating your fifteenth consecutive year at the Metropolitan Opera this season—is that so?" I asked, pencil and note-book in hand.

"Yes, 1922 to 1937 makes fifteen years, doesn't it?" she queried dubiously. (I had always heard that higher mathematics did not belong to a prima donna's repertoire, and was glad to have this proof of the rumor.) "Dear me, fifteen years! How many sopranos have come and gone since that day I made my debut —Thanksgiving Day, 1922."

Here the diva drew out a long red chiffon handkerchief and wiped away the tears that had sprung to her eyes at the sad memory.

"Of course, I should like to deny it and keep right on indefinitely being the little 'baby star' of the Met., as I have been for so many years. But unfortunately for me, there is a certain music critic in this town—shall we or shan't we mention names?—who is a fiend at statistics, and he would never allow me to get away with it. And so," she concluded with a sigh, "I am afraid I shall have to plead guilty to the sad impeachment."

A pause and then she asked, "By the way, is it true that you are writing another novel?"

"Yes, I am in the midst of it now," I replied.

"Another mystery, I hope," she said, with a loving glance at the dreadful trash she was devouring at the moment.

"No," I answered, then at her look of disappointment, I added hastily, "But it is about the theatre and the opera."

"Is it founded on fact or just imaginary?"

"Now, just a moment—who is giving this interview—you or I?" I interposed hastily. The conversation seemed to be getting out of hand. "Let us turn to more serious subjects, if you please, "I went on firmly.

CALLING THE DOCTOR

"Well, if you insist on being serious," she said, quite as firmly, "we'll have to call in Mme. Mario, the vocal teacher. I leave all the serious things of life to her. Do you mind?"

I consented, willy-nilly. (I had been sent to do an interview with Queena Mario, the singer, but there did not seem to be anything one could do with this spoiled, temperamental prima donna.)

At this moment Mme. Mario entered with a strong, purposeful stride. (That seems to be her outstanding characteristic, strength of purpose). She took the reins of conversation into her own hands and held them.

"We have been having such an interesting summer," she said briskly. "In fact, so interesting that it has completely changed my plan of life for the future."

"In what way?" I asked, interested in spite of myself.

"I've made a very Utopian plan which I only hope will fulfill all I expect of it." I asked, of course, what it was.

"YODEL FARM" IS NEW DEVELOPMENT

"I have bought a farm in Bethel, Connecticut, as the first step towards working out this plan. It is about ten acres and contains three houses—a main house,

QUEENA MARIO

which will be reserved for me and my own guests. Then there is another house of six rooms and a third cottage intended for the caretaker, but it is such a cunning place that I thought I would furnish it as another house for my girls and have the help sleep in the main house. I am having a small lake built on the grounds, and I am buying a pair of riding horses, in addition to a cow and chickens. I have been promised the rental at not too extravagant a fee of tennis courts in a boys' school, which will be closed in the summer, of course. With this as a start I intend to take as many of my girls with me as care to come. I shall run it like a girls' camp, with self-service, each taking care of her own room. We shall have open-air gymnasium classes every morning, a thing I love; horseback riding for those whose parents say they may; swimming—also subject to parental consent; tennis; and there will be golf near at hand for those who prefer it. The prices will be worked out on this basis: I shall charge a flat sum to include all the sports, board and two lessons in singing every week, and instead of the regular half hour which is my time limit in town, each will receive forty-five minutes. I intend having two French days and two Italian days a week, with one for German. By French days I mean that only French conversation will be held at table and throughout the day. Almost all voice students study languages, but few can really speak them. These conversation days will put an end to that. It is possible that it may prove too tiring to have the entire day spent talking a foreign tongue, in which case I shall start the foreign conversation at the midday dinner hour and carry it through the supper time—the details I have not worked out entirely as yet. But all of this will come under the initial fee.

"Then for those who wish to pay about twelve or fifteen dollars a week more, I shall have bi-weekly opera classes in acting, also including two hours weekly with a coach in songs or opera at the piano. And lest there might be any doubt as to my qualifications on that score, let me hasten to add that practically all my opera pupils have learned their rules histrionically with me, as well as vocally."

"Have you got a name for this vast estate?" I asked, feeling very impressed.

"Yodel Farm is the most appropriate name I can imagine. Not half bad, don't you think?" I smiled, indulgently.

PUPILS

"I suppose, Mme. Mario," I said, "I should now ask you if you have had much experience in teaching and the names of some of your outstanding pupils. Isn't that a customary question?"

"I believe so. I have taught quite a lot in my day," she answered nonchalantly. "At the Curtis Institute and right here in New York. Among those who have worked three or more years with me are Natalie Bodanya, Rose Bampton, Helen Jepson of the Metropolitan (Jepson has also just finished making her first film with the Goldwyn-United Artists combine), and Lucy Monroe who sang there in the last spring season. Also, you may have heard of Jeanne Madden who had leading roles with Warner Brothers; Marie Budde of the Chicago Opera; Helen Marshall of radio programs; and—"

Examining my watch in a conspicuous manner, I interrupted breathlessly. "My, is *that* the time? I'm so sorry, Mme. Mario, but I'll have to go. Good luck to Yodel Farm—you ought to have as its coat of arms the Lion Rampant." (I happen to know that Mme. Mario was born in August and is therefore under the sign of Leo astrologically) "And what about having for the farm motto—Here All The Yokels Yodel!"

"Please do not be flippant," reprimanded the eminent voice teacher, and on this note the interview ended as both the diva and she rose and left the room simultaneously, and I didn't see anything else to do but go with them.

Norfleet Trio Engaged

The Norfleet Trio has been engaged for a concert at the Edgewood Park Junior College on January 7. An afternoon musicale was presented by the trio on November 7 at the Helen Norfleet School.

ORCHESTRA FOUNDER

A. RANDOLPH JONES
is organizing a new orchestra for the current season in New York. (Photo by Josephine Rossi.)

Flood of Berlin Concerts Eases Economic Troubles

Two Opera Houses Active—Furtwängler Repeats Concert Three Times—Italian Conductors Liked—Rose Bampton Fills Hall

BERLIN.—The Staatsoper is giving considerable attention to restaging old favorites. Mignon came first, conducted by Werner Egk, moderately restaged by Hanns Friedrici, and enlisted the services of Lisa Perli (a guest from London, as Mignon), Erna Berger (Philine), Marcel Wittrisch (Meister), Manowarda (Lothario), Wrana (Jarno) and Marks (Laertes).

Lortzing's Zar und Zimmermann was next, likewise done by Friederici, and with Robert Heger conducting. Eugen Fuchs (van Bett), Carla Spletter (Marie), and Erich Zimmermann (Iwanow) did their parts excellently. Gino Sinimberghi, young Italian tenor who sang Chateauneuf, has not enough knowledge of German to create the right impression. A Tristan performance under Elmendorff brought Frida Leider as Isolde and Gotthelf Pistor as Tristan.

THE DUCE RENEGS

At the Deutsche Opernhaus, while Mussolini was in town, Wilhelm Rode restaged Don Giovanni with Schmitt-Walter in the title role. The Duce, having to see and hear other things, Don Juan had to content himself by going to hell before the eyes and ears of a less distinguished audience.

Holzdieb, by Heinrich Marschner (d. 1861) was charmingly done by Tresi Rudolf (Suschen), Hans Fidesser (Felix), Florian (Barthel), Schirp (Blacksmith) and Margarete Slezak (Barbara).

SYMPHONIC SOUNDS

The Deutsche Opernhaus Orchestra's first concert was conducted by Karl Dammer. A novelty was Race, by Renzo Bossi, programmatic composition with big accent and much brass. Lubka Kolessa played solo in Schumann's piano concerto. The sixth symphony by Tschaikowsky crowned the event.

The Philharmonic Orchestra began its season with Eugen Jochum onducting Frescobaldi's Variations, by Karl Höller, Brahms' first symphony, and Beethoven's C minor piano concerto with Wilhelm Kempff, all parties concerned receiving warm applause. A classical evening under Carl Schuricht brought that composer's seventh symphony and Mozart variations by Reger. The next concert produced Haydn's Seasons with the fine soloist Helene Fahrni (soprano), Walther Ludwig (tenor) and Rudolf Wazkes (bass).

CONQUEROR FURTWÄNGLER

Wilhelm Furtwängler crammed the Philharmonie Hall to the last seat, so that his first concert had to be given four times, on each occasion completely sold out. It was a Brahms evening. Furtwängler read the first symphony perfectly, and also accompanied Kulenkampf and Mainardi in the double concerto for violin and cello. The Akademische Festouverture and three Hungarian Dances increased enthusiasm to the boiling point.

Furtwängler's second concert was sold out weeks in advance and had to be repeated three times. He gave Beethoven's eighth symphony and his own concerto for piano and orchestra, the first performance of which was in Munich. Edwin Fischer acted as fêted soloist. A triumph for conductor-composer, pianist and orchestra.

MORE ITALIAN VICTORIES

The first three concerts of the Philharmonic Orchestra were under Victor de Sabata. Also sold out, with even stage seats occupied.

Bernardino Molinari (with the Augusteum Orchestra from Rome) too had a concert in the Philharmonie. Under Molinari's genial conducting the orchestra, especially the strings and the brasses, were brilliant in a varied program.

The Landesorchester under Fritz Zaun, had two symphony concerts in the Charlottenburg Academy of Music, at the see, Senta Bergmann, Paul Niemeyer, Erick Jörgensen, Eleanor Day and Werner Dommes.

FIDDLE AND BOW ARTISTS

Rudolf Schulz, concertmaster at the Staatsoper, with the splendid accompanist Hans Altmann, gave a Paganini evening. Hugo Kolberg, first concertmaster of the Philharmonic Orchestra accompanied by the same pianist, played Bach, Reger, Bruch, Debussy, Schubert and Sarasate. Hans Dünsched, from the Deutsches Opernhaus, was the third recitaling concertmaster, and he too, earned success. An essential share of the applause that went to Hungarian violinist Emil von Telmanyi, was due to his exquisite accompanist Georg von Vasarhely. Among the fiddling newcomers, were Heinz Wolf and Hans Kruschek, Leo Petroni, Kenshu Wanifuchi, Japanese violinist. As for the cello, Cassado and Silva scored memorable successes.

COMPOSER PLAYS SOLO ROLE

CHARLES WAKEFIELD CADMAN

with Dorsey Whittington, conductor, and the Birmingham Civic Symphony Orchestra, which on November 2 played Mr. Cadman's Dark Dancers of the Mardi Gras. The composer served as soloist. On the same program was Mr. Cadman's American String Suite, based on Indian, Negro, and "old fiddler" themes. (Photo by Birmingham View Co.)

second of which Wilhelm Stross played Dvorak's violin concerto. The Essen Folkwangorchester held a concert in the Singakademie, a concertino for viola and orchestra, by Ottmar Gerster, being an unimportant novelty. There were several other works by modern living composers—Erich Sehlbach, August Weweler, Ludwig Weber, Hermann Erpf.

SUPERIOR CHAMBER MUSIC

The Calvet Quartet, of Paris, offered extraordinary enjoyment in Mozart, Schumann, and Debussy. The Fritzsche Quartet, of Dresden, new to Berlin, surprised friends of chamber music with the high culture of their art. The newly formed Bruniers Quartet had its first recital with Schubert's A minor quartet, and the Forellenquartet, and Schubert songs, wonderfully sung by Rudolf Watzke.

The Fehse Quartet, winner of this year's Musical Prize, together with Lubka Kolessa, brought works of Chopin, Graener, and Dvorak. The Lutzquartet united with Claudio Arrau for the piano quintets of Reger and Brahms. The Schulz-Fürstenberg Trio began with a first performance of Joh. A. Sixt, then did Schubert, Paul Graener and Brahms. Fine ancient music for cembalo, viola da gamba and flute was played by Carl Bittner and Friedhelm Wilksch with his partners, also by the Fiedel Trio, the Ramin-Wolf-Grümmer Trio, and finally by six young artists from Munich: Käthe Heckeisen-

KEYBOARDS PROCLAIM

Japanese pianist Noboru Toyomasu played a Bach evening astonishingly well. Walter Rummel's success caused him to change from the Beethovensaal to the large Philharmonie. Frederic Lamond (nearly seventy years old) presented two recitals of Beethoven sonatas. Adrian Aeschbacher, Swiss pianist, likewise performed Beethoven sonatas. Among French pianists, Robert Casadesus and Jean Dansereau floated their flag with glory. Guy Lambert, from Paris, showed brilliant virtuosity on the organ in the Bachsaal, while Hans Jürgen Ziehm, Berthold Schwarz, and Karl Schiedek did the same in the Garnisonkirche.

VOICES GALORE

When Rose Bampton, of New York, filled her engagement with The Hour of Music at the Singakademie, the hall was crowded by all the Valkyries and Brünnhildes in Berlin. Enthusiasm was unbounded. Similar acclaim went to Erna Sack and Dusolina Giannini. Sigrid Onegin enraptured her admirers. Gerda Kussmann impressed in a list of modern songs (Roselius, Jarnach, Schoeck, Graener). Hanna Klein showed elevated soprano art. Louis Graveure won hosannahs.

Among this abundance of concerts there still was the Festival of German Sacred Music, in which cathedral choirs from Bremen, Magdeburg, Dresden (Kreuchor) and Liepsic (Thomanerchor) brought works from such modern composers as David, Pepping, Kaminski, Thomas and Fortner.

And thus it can be said that lack of butter may at times occur in Berlin, but never a shortage of music.

HEINRICH FRANKE.

Milwaukee Has Boom In Concert Doings

Overflow Audiences Mark Early Season Presentations of Chicago Symphony Orchestra and Numerous Recitalists

MILWAUKEE, WIS.—Milwaukee's music season started off in splendid style, opening events drawing audiences of rather sensational size.

The Civic Concert Association sold more season tickets than ever before and violinist Fritz Kreisler was heard under its auspices at the Auditorium before an overflow audience of 4,000. Kreisler was in fine form and as usual enthralled hearers both in classics and old favorites, played *con amore* as encores.

More than 7,000 crowded into the same hall to hear the opening concert of the Lyric Glee Club under direction of Herman Smith, with Nino Martini the soloist. Martini's well turned vocalization of favorites won a success, as did the work of the club, which revealed a mass tone of exceeding beauty, balance and ease of production.

Capacity audiences also marked the opening concerts of the Chicago Symphony Orchestra series at Pabst Theater under the baton of Frederick Stock, who directed with old time vigor and decisiveness. At the second concert Gliere's third symphony was played brilliantly and through a singularly vivid reading made a striking success with the audience.

A much larger audience than usual attended the opening event in this year's series of piano recitals at Pabst Theater, under auspices of the Society of Milwaukee Pianists, when Rudolf Serkin made his second local appearance. Works by Beethoven, Bach, Chopin and Schumann composed his program and he won an ovation. Roland Hayes, tenor, packed the same theater. The Cossack choir presented by the Arion Club again sang to a sold out house. Music looks forward to a great season here.

J. F. McC.

CBS to Hold Competition for Choral Groups

A "chorus quest" whereby amateur choral groups and glee clubs may compete for a cup and a concert tour arranged by Columbia Concerts Corporation will shortly be undertaken by the Columbia Broadcasting System. The "quest" will be in the nature of auditions and starts on January 8 over WABC and the Columbia network.

Auditions are to be held on Saturdays from 6 to 6:25 p. m., E. S. T. Lucille Singleton, director of auditions, will be in charge. The judging committee comprises Deems Taylor, consultant, Davidson Taylor, director of the music department of the program division (both of CBS), Ward French and Frederick Schang, Jr., of Columbia Concerts Corporation and Dr. John Finley Williamson, founder of the Westminster Choir School.

Members of the competing groups must be twenty-five years of age or under. Applications should be addressed to Miss Singleton, together with a suggested program.

New York Concerts

(*Continued from page 32*)

were not to be disputed. Brooks Smith was the competent but undistinguished accompanist.

NOVEMBER 14

Philharmonic Orchestra The Sabbath matinee of the Philharmonic Orchestra repeated, with one exception, the numbers heard at the concerts during the previous week. The exception was Sinigaglia's brightly colored and cleverly constructed overture, Le Baruffe Chiozzotte, which had a scintillating performance. For the rest, the chief impression was produced by Rachmaninoff's C minor piano concerto, again played superbly by Walter Gieseking and accompanied with equal effect by John Barbirolli. As before, long continued ovations rewarded the two artists and the orchestra.

New Friends of Music The second concert of the season (the first of Series B) had, like the first, the happy collaboration of the Kolisch Quartet. Their playing of Schubert's string quartet, Death and the Maiden, was a demonstration of that intimate ensemble which is achieved only through mutual sympathy among the players and genuine love of the music they play. A Mozart sonata for the freak combination of bassoon and cello (K. 292), dexterously played by Benjamin Kohon and Joseph Schuster, was amusing rather than elevating; and the Mozart serenade for wind instruments (K. 388) gave New York an opportunity to hear the crack wind players of the Boston Symphony Orchestra "do their stuff" without benefit of strings, conductor and other imponderabilia. So well prepared were they by Arthur Fiedler that, had he been there to conduct, they could not have been more precise, though there might have been subtler shadings and more flexibility of phrase.

Louis Persinger Town Hall on Sunday evening held an interested audience for the violin recital of Louis Persinger, whose appearances in recent years have been rare occasions in an active pedagogical career. Mr. Persinger brought all his old stylistic knowledge and virtuosity to bear on a worthy list of major works, including the Vivaldi-Respighi sonata in D major, the Bach Chaconne, Mozart's concerto in A major (cadenza by Sam Franko), Ysaye's sonata in E minor, and smaller items by Debussy-Kramer, Milhaud and Joseph Achron. His was especially persuasive playing in the gracious *adagia* of the Mozart work; in the final *minuetto* he gave rather less scope to the exquisite rhythmic charm of this movement. Elsewhere in the recital, as in his fluent, dignified and authoritative performance of the Bach Chaconne, he illustrated excellent traditions of violin playing. Despite an occasional flaw in tone quality or intonation, he revealed the essential spirit of each work. The large audience received his playing warmly and insisted upon encores. Harry Sukman was a dependable if rather an inflexible accompanist.

NOVEMBER 15

National Orchestral Association At Carnegie Hall the National Orchestral Association offered an evening concert devoted to Berlioz' Benvenuto Cellini overture, Beethoven's G major piano concerto and Franck's symphony. Leon Barzin conducted, and Muriel Kerr officiated as the keyboard soloist.

The organization of young players showed vitality and competency as the result of the Barzin training, and before the winter is far advanced the promising symphonists may be expected to develop material sure to be drafted into some of the major bodies next year.

Something of tonal vehemence is now and then noticeable from the youthful disciples, the effect of ardent enthusiasm —not an altogether reprehensible quality. The Franck symphony had splendid warmth in the reading and response.

Miss Kerr gave a technically sure and musically coordinated version of the Beethoven pages, the two end sections buoyantly projected, and the slow movement delivered with unusual delicacy. The whole incited long continued applause.

Beethoven Association Three pianists and a string quartet, all of considerable eminence, provided the generous and rewarding program of the Beethoven Association at its first seance of the season in Town Hall. The keyboardists were Harold Bauer, Rudolph Ganz and Ernest Hutcheson, and the ensemble, the Coolidge String Quartet, whose members are William Kroll, Nicolai Berezowski, Nicolas Moldavan and Victor Gottlieb. The Beethoven E flat quartet for piano and strings enlisted Messrs. Bauer, Kroll, Moldavan and Gottlieb in a reading of aristocratic smoothness and enkindling musical spirit. The same composer's late quartet (op. 130), once caviar to the many but lately almost a virtuoso vehicle, was done with *élan* and authority by the quartet, who excelled in the delightful *allegro* on a German dance theme. The spectacular *clou* of the concert came when the Bach concerto for three pianos was done by the keyboard threesome—a mettlesome hearing which won an ovation. Repeated recalls for all concerned featured the evening.

NOVEMBER 16

Glauco D'Attili Tuesday afternoon at Town Hall brought the debut recital of Glauco D'Attili, sixteen year old pianist, who pleased his listeners with a display of technic seldom evident in soloists of his age. From the standpoint of execution, little fault could be found even in the difficult passages of the weighty material he played. On the other hand, young D'Attili appeared to ignore the finesse of musical expression, seeming content with digital accuracy. His impressive list included Bach's toccata and fugue, two Bach-Busoni chorale preludes, Clementi's sonata in B flat (op. 47, No. 2.), six etudes and the ballade in G minor of Chopin, the Debussy Suite Bergamasque, and three Paganini-Liszt caprices. Mr. D'Attili was well received by his audience.

Walter Mills The baritone voice of Walter Mills, heard in New York in other seasons, was utilized again to present a wide list of songs in Town Hall. A Handel bracket began the evening, including Dank sei dir, Herr; Ye Verdant Hills, from Susanna; and Arm, Arm, Ye Brave from Judas Maccabaeus, in which the singer's intelligent conception of texts and musical understanding were well exhibited. Then came a group of Brahms Lieder, expressiveness and spirit marking the delivery. A certain lack of vocal coloring and variety of shading in the various numbers was apparent. Interesting were the songs of Gretchaninoff and Rachmaninoff, as well as a final well-chosen group by Cecil Forsyth, H. T. Burleigh and Elinor Remick Warren. The audience was rewarded with encores. Alderson Mowbray was the accompanist.

PROGRAMS NOVELTIES

HAZEL GRIGGS,

pianist, plays a program at the Barbizon-Plaza December 7, including novelties by Bax and Shostakovitch, the Grieg ballade, and fifteenth century works by Byrd and others.

Efrem Zimbalist Tuesday evening at Carnegie Hall Efrem Zimbalist, violinist, was presented in the second recital of the Sol Hurok series. For his program the violinist selected the Richard Strauss sonata for violin and piano, the Bach partita in D minor, Chausson's Poème, Ravel's Tzigane, bringing his list to a close with four Paganini items.

With his customary impeccable technic and keen interpretation, Mr. Zimbalist held his large audience in rapt attention. Especially noteworthy was his reading of the Bach work which revealed authenticity in reflecting the musical spirit of the great master. It is questionable whether the Strauss sonata was a wise choice for Mr. Zimbalist, for here, though his mastery of the instrument was apparent, he seemed to overlook the romantic aspect of this composition. Vladimir Sokoloff was piano accompanist for Mr. Zimbalist and was roundly applauded for his polished performance.

NOVEMBER 17

Philharmonic Orchestra Interest in this concert under John Barbirolli centered in the first performance of Daniel Gregory Mason's Lincoln Symphony, in which the distinguished musician and educator has sought with considerable success to portray various facts of the Emancipator's personality.

The work begins with a movement called The Candidate from Springfield, portraying "the contrast between the young Lincoln's seriousness and the trivial good nature of the public about him." This gives opportunity for some pithy contrasts of mood and theme, well worked out. There follows an *andante dolente* section movingly picturing the feelings of the slaves toward their deliverer, under the title "Massa Linkum." Then comes a humorous and animated movement depicting "Old Abe's Yarns", and finally a deeply poignant threnody, 1865, in which the sweetness and human significance of his character are loftily dwelt upon.

Dr. Mason's musical style is sincere, plain and pithy; as in previous works, he

(*Continued on page 65*)

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Bergamo Presents Three New Operas

Trio of Novelties Shows Unusual Merit —Music by Italian Composers

BERGAMO.—The Teatro delle Novità (holding forth in the Donizetti Theatre under the auspices of the Ministry of Popular Culture) inaugurated its work with a new opera in three acts: Maria d'Alessandria, by Federico Ghedini. The work scored success and disclosed that Ghedini, one of the most erudite composers of the day, possesses among other talents that of writing for the stage. To Cesare Meano's libretto Ghedini has composed a score strong in technic, rich in color and dramatic tensity. The music not only augments the force of the stage action, but frequently exalts and clarifies it. The orchestration is beautifully balanced and full of air and light, and not the least of the score's signal qualities is the ingratiating singableness of the vocal parts. Outstanding pages in the opera are a beautiful Prayer to Jesus, a chorus of shepherds, and a duet in the third act.

"STAR OF THE EAST"

Heard here also of recent weeks, was Stella d'Oriente, lyric tragedy in three acts, libretto by Ghisalberti, music by Mario Jacchia. The opus suffers from a story that is stuffy and not easy to follow. Chances are that if the composer had had a straighter dramatic line to follow, his score would have been more impressively worked out, though as it now stands it is not without numerous theatrical effects of telling power and is clever in instrumentation. The more successful parts of the work should seem to be the duet between Glafira and Alessandro (first act), the prophetic exaltation of Glafira, in the scene with Herod, and the finale of the last act.

"LOVE UNDER LOCK AND KEY"

The third representation given by the Teatro delle Novità consisted of an opera and a ballet. Amore sotto chiave, three acts, libretto by G. De Luna, based on Cervantes, music by Carducci, is imbued with brilliant color and more or less happy fusion of modern practises and certain traditions of the nineteenth century melodrama, the result being successful in places, hybrid in others. Like its predecessors the work won warm applause. The ballet Boè, by Massarani, also scored convincingly. In three scenes and two intermezzos, its story is set off by "smart," melodic, and brightly scored music.

These operas were excellently mounted and interpreted: Maestro Del Campo, singers Di Leo, Bertelli, Reali, Mongelli, producer di Frigerio, for Maria d'Alessandria; the composer, singers Scuderi, Reali, Costa Lo Giudice, Wesselowski, producer Ghisalberti, for Stella d'Oriente; Maestro La Rosa Parodi, singers Aimaro, Rota, Del Signore, Gorbonuovo, producer Frigerio, for L'Amore sotto chiave; Nino Sanzogno, conductor, Bonagiunta, *prima ballerina*, Titina Rota, costumes, and Battaggi, producer, for Boé.

ROBERTO PAGANI.

Boston Prize Winner, Peter Walters, Active as Pianist

Peter Walters, pianist and teacher of Boston, was an "infant prodigy." He was born in 1913 in Tonawanda, N. Y., of a musical family. His father, Prof. Harvey C. Walters, and his brothers and sisters for years constituted the Walters Family Orchestra which gave concerts throughout New York State and the Middle West.

PETER WALTERS

Peter gave his first piano performance at the age of six. As a student of the New England Conservatory, he received scholarships throughout the time he was at the institution, finally winning the Mason-Hamlin grand piano prize in 1935. The judges of the contest were Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Beryl Rubinstein, director of the Cleveland Institute of Music; and Bruce Simonds, member of the faculty of the Yale University school of music.

After post-graduate study at the conservatory under Louis Cornell, he was chosen piano soloist under Arthur Fiedler at one of the pop concerts of the Boston Symphony Orchestra. He played Beethoven's first piano concerto.

Mr. Walters has appeared since then throughout the country as soloist with many organizations and has been heard on the radio, as well as teaching.

Fellowship Competition Announced by American Academy in Rome

The American Academy in Rome has announced its annual competition for a fellowship in musical composition, the Walter Damrosch Fellowship. Candidates must file application with the executive secretary not later than February 1, together with two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and piano, or some less usual combination of chamber instruments. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces. The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is $1,250 a year for two years with an additional allowance of $300 for transportation to and from Rome. The winner has the privilege of studio and residence at the academy, opportunity for six months' travel each year for visiting music centers and personally meeting leading composers. He also can hear and conduct performances of his own compositions and may benefit from a special fund for the publication of music composed at the academy.

Circular of information and application blank may be obtained from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Ave., New York, N. Y.

ORREA
PERNEL
English Violinist

Boston Symphony Concert, Nov. 4, 1937, at Saunder's Theatre, Cambridge, Mass. Dr. Serge Koussevitzky Conducting

"Sibelius's Violin Concerto is no easy platform for a soloist's debut in a musical center. On the other hand, if it is well played, the effect is one of brilliance and the soloist wins the well merited applause of the audience. Such was the case last night, when Orrea Pernel, an English violinist, made her first appearance here with the Boston Symphony. Her performance of this difficult work was excellent. She played the melody of the slow movement with depth of feeling; and the performance in the other two movements was in keeping with the character of the music. She was cordially received by the capacity audience."—*Alexander Williams in Boston Herald, Nov. 5, 1937.*

"In the Sibelius' 'Concerto in D minor for Violin and Orchestra,' Orrea Pernel was heard as soloist. And it is pleasant to be able to say that Miss Pernel's fine bowing and equally desirable warmth stood up well through the three exacting movements. Miss Pernel literally gave herself to the occasion, and with the always sympathetic aid of Dr. Koussevitzky earned an ovation."—*J. G. in Boston Evening Transcript, Nov. 5, 1937.*

New Haven Journal-Courier November 9, 1937

"Fresh from her American debut with the Boston Symphony Orchestra last week, Orrea Pernel swept on to further distinction with her brilliant performance of the Beethoven Violin Concerto in D major last night. It rarely happens that New Haven Symphony audience is privileged to hear a soloist give so finished and so commanding a performance. With a brilliant tone which grew mellow and eloquent in the second movement, a firm bow which brought incisiveness and crispness in technical passages, especially cadenzas; an excellent sense of rhythm and appreciation of the niceties of musical structure and phrasing; she played her way into the beauties of Beethoven's music and revealed them to an admiring audience in masterful fashion.

Miss Pernel captured her audience by the middle of the first movement, winning it completely before the second repetition of that haunting melody of the third movement which she played with such lilting gracefulness that it will not be forgotten for a long time. After the brilliance of the final cadenza she won an ovation."—*Miles Kastendieck.*

New York Herald Tribune November 14, 1937

"The player's poise proved well grounded, for it soon became apparent that she was an unusually well equipped performer in matters of technique, tone and musicianship. The quick movements of the Handel sonata were set forth with a firmly controlled

rhythmic pulsation, and the slow movement, if not imbued with much depth of sentiment, was tastefully disclosed.

Further excellences were revealed in the Bach sonata. The long, arduous fugue, with its many double, triple and quadruple stops, was delivered with almost unfailing accuracy, purity of intonation and full-bodied tone. The largo and adagio sections, like the slow movement of the Handel, were more impressive as examples of flawless phrasing than as revelations of kindling imagination; but in the final allegro assai Miss Pernel's exceptional digital dexterity and biting rhythms again gave cause for admiration. The accompanist was Brooks Smith. A good size, appreciative audience attended."
—*J. D. B.*

New York Times November 14, 1937

"RECITAL IS GIVEN BY ORREA PERNEL

English Violinist Impresses With Technical Mastery in Debut at Town Hall

An immediate and well-earned success was scored by Orrea Pernel, English violinist, at her local debut recital given in Town Hall last night. Miss Pernel proved herself an excellently schooled artist. Earlier this season she appeared as soloist with the Boston Symphony Orchestra and also with the New Haven Orchestra.

In mastery of the technique of the instrument Miss Pernel takes high rank among women violinists of the day. Her left hand was unusually accurate and precise and her bowing graceful and skilled. As for her tone, it was voluminous, vibrant and alive. Despite the inclement weather conditions, Miss Pernel's intonation was remarkably true, even in the intricate mazes of the extremely difficult fugue of the Bach sonata, that supreme test of a violinist's mastery of the strings."

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Making Violin Teaching Vivid to Young Is Aim of Maia Bang's Novel System

Her Pleasing Pathway to String Mastery Is Strewn with Many Devices Approved by Modern Psychologists

I visited Mme. Bang in her New York apartment not long ago to ask her about the principles of her teaching method. The apartment is a magnificent one, with a beautiful view of the Hudson River. From a musician's point of view, one room is a shrine—a small, velvet draped room in which stands a handsome, antique table, a relic of Norway, and on the table a red leather case. I was invited to lift the cover and discovered the particular treasure of Mme. Bang—a Montagnana violin, together with a gold encrusted Tourte bow.

While I was admiring this instrument, Mme. Bang brought in another guest, Kaare A. Bolgen, eminent Norwegian psychologist.

"First let me ask you about your teaching principles," I said to Mme. Bang, when we were seated in the pleasant drawing room.

"The first principle," she replied, "is this: in order to be successful with children, it is absolutely necessary to awake and hold their interest—and while we call it psychology of teaching, it is merely common sense."

"Do you think," asked Mr. Bolgen, "that there are special difficulties in making children understand such a medium as that of tone?"

MAIA BANG

Appealing to the Child

"No more," answered Mme. Bang, "than to make them understand the artificial signs of writing. Tone has a great appeal to all children. The only difficulty occurs when you try to make the child produce tones and connect them with melodies. To overcome this, I make the child express itself in pictures already within the range of its experience. With the melodies are connected drawings, descriptive words and little poems. These will not only brighten the duties but attract the attention of the young student, since drawings, melodies and words are expressive of the same picture. The black dots representing the tone will give place in the child's mind to a connected unit, the phrase, just as, instead of reading each separate word, the child connects them into a line of poetry."

"This melody approach should undoubtedly have a broad application," suggested Mr. Bolgen.

"Yes," replied Mme. Bang, "the sense of rhythm, latent in every child, is developed by this means. You show the child how important words are emphasized, how one word grows into another, all of them grouped about the important ones, and make him feel the motion implied. Then show him that it is the same case when the melody is alone without the words."

Vivifying Harmony Study

"In the same way," said Mr. Bolgen, "you can demonstrate what is commonly called the third element of music, harmony."

"Yes, indeed. There, I show first the melodic line, the pattern. Next the language of pictures, which the child loves, is used again. I compare the complete melody to a drawing. The melodic line is the foreground, the structure that catches our immediate attention. But without the background of tones to support it and give it richness of composition it is incomplete, just as would be a painting of a swan without the background of water, sky and shrubbery."

"The melody approach is pedagogically sound," said Mr. Bolgen, "but don't you think some one might interpret it as neglect of what they call 'technic'?"

"Yes, but it will soon become apparent that the melody also can be the finest kind of technical training. Besides, isn't it more important that the children first understand why they produce the tones? I want them first of all to learn to create music on their violins."

"You agree, then, that melody and technic are inseparable?" I asked.

"Emphatically, I do not see why a technical exercise cannot also be a melody. Even in my scale book I stress the fact that scales are tunes, and the problems of sharps and flats, half-steps and whole-steps are presented to elementary students in the melody. Of course, to explain their nature, I again resort to pictures."

When Senses Cooperate

"I see that you adhere strictly to the principles of psychology," remarked Mr. Bolgen. "In order to establish one action, one mental picture, you employ as many senses as possible. If an action can be established through seeing, hearing, feeling, and the kinaesthesia, it will be more complete than if acquired, for example, through hearing alone, just as Richard Wagner combined the other arts with music."

"I apply this to a number of technical problems," Mme. Bang answered, "for instance, the difficulties of fingering are illustrated by simple charts and diagrams. The students hold their violins before them so that they can see their fingers placed and compare with the diagrams. Then they pluck the strings and hear the tones, then move their hands into new positions, so that the sense of feeling can become accustomed to the changes. All this takes place before the actual playing is begun."

"It's evident that you believe all activities of the subconscious must be utilized. Perhaps this may be difficult in group instruction?" I asked.

"Group teaching demands more of the teacher; but otherwise I find that the child is too interested in the pictures presented to be disturbed by mass-consciousness," Mme. Bang said.

Happiness in Education

"When I say," went on Mr. Bolgen, "that the purpose of all education is to develop happy, courageous human beings, how do you think violin training fits in?"

"A child is an explorer," returned Mme. Bang. "Accordingly its training should be progressive. The child should gradually mature, and in that process violin study can materially assist. By introducing pictures of strange lands and times, I give the children a breath of new worlds. In the melodies their desire for self-expression is satisfied. They enjoy themselves and advance in work at the same time. The secret of happiness is perhaps to be able to make work into play, to feel the wonder of creating and the love coming from understanding. Then the courage to face the world will come by itself."

M. L. S.

Lambros Demetrios

CALLIMAHOS

The young Greek-American Flutist, who is now on his third tour of Europe, will give recitals this season in Chicago, Boston and New York.

CHICAGO
Civic Theatre, Friday evening, January 14, 1938. Management: Harry Zelzer.

BOSTON
Jordan Hall, Thursday evening, January 20, 1938. Management: Aaron Richmond.

NEW YORK **Carnegie Hall, Friday evening, January 21, 1938. Management: Metropolitan Musical Bureau, Inc.**

Paul Ulanowsky will be the piano accompanist at these three concerts.

Opera Hearings Lead Fare in Zurich

Meistersinger Heads List — Strauss' Ariadne Exerts Renewed Charm

ZURICH.—An inspiring presentation of Die Meistersinger was made by Director Schmidt-Bloss and conducted by Robert Denzler. Our young baritone, Asger Stig, was Hans Sachs, a rôle admirably suiting his voice and histrionic temperament. Max Hirzel, as Walther, and Judith Hellwig, as Evchen, were excellent.

Under Denzler's direction, Wolf-Ferrari's *opera buffa*, Die Neugierigen Frauen, was reinstated after a considerable absence, Maria Bernhard-Ulbrich, Julia Moor, Leni Funk, and Georgine von Milenkovic making an effective vocal quartet. Verdi's Don Carlos charmed again with its drama and melodies, the work being brought to magnificent expressiveness by the recently engaged conductor Hans Swarowsky. Beautiful vocal material and splendid acting came from Peter Baxevanos in the title role. Judith Hellwig lent eloqence to Elisabeth; G. von Milenkovic disclosed good qualities as Eboli. Excellent were Albert Emmerich as King Philipp and Marko Rothmuller as Posa.

Opera Reappearances

The much discussed Schwanda has been restored at the Volks Opera. Success likewise went to the restoration of Strauss' Ariadne auf Naxos; conducted by Swarowsky; stage-directed by Hans Zimmermann; decorations by Roman Clemens; Judith Hellwig as Ariadne, Peter Baxevanos as Bachus; and Leni Funk and Julia Moor particularly superior as the Composer and Zerbinetta. Julia Moor scored a real triumph with her big coloratura aria. Our youngest Kapellmeister Willy Häusslein led Traviata with engaging spontaneity, and Teiko Kiwa was an interesting and original Butterfly.

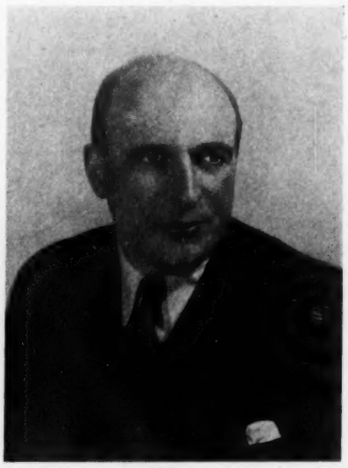
The Tonhalle concerts, under Dr. Volkmar Andreae, have had soloists Paul Baumgartner, Steffi Geyer, Emanuel Feuermann, Artur Schnabel, and Adolf Busch.

JOSEPH KISCH.

Winifred Cecil to Be Soloist with St. Louis Orchestra

Winifred Cecil, American soprano, has returned to America to appear as soloist with the St. Louis Symphony Orchestra, give some recitals and broadcast several times. Miss Cecil leaves for Italy in January to continue preparations for her debut in April at La Scala, in Milan.

REVISITS AMERICA



SAM BOTTENHEIM,
after an absence of five years, recently visited New York and has negotiated to represent American artists and managers in Europe. He plans to return each year in the future. (Photo by Josephine Rossi.)

LOUIS
PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

With the Composers

Hurrah for the American composers! If you've been watching the programs of recitals and orchestras as I have been for the past few seasons, you would realize that at last as never before these folk, whatever their age, color and sex, are beginning to achieve the recognition they so richly deserve—and which they have awaited so long.

The Musical Courier is so impressed with the number of public performances American music in all forms is having that I have been delegated to tip you off to news concerning such presentations. So from now on every once in a while I'll endeavor to pass on things I hear and hear about.

Among the new scriveners of tone is Robert MacGimsey, a young Louisianian voice pupil of Oscar Seagle, whose song To My Mother (Carl Fischer) was sung over the air recently by John Charles Thomas. This lad, I am told, has many curious attributes not usually associated with composers. Not only does he sing well—*mirabile dictu*—but he whistles in harmony as a violin plays double-stops, and has had so much business experience that he fully comprehends song contracts offered him for signature. . . . Not long ago I heard Daniel Harris of the Metropolitan Opera give an interpretation of Marshall Kernochan's Smuggler's Song (Galaxy) at a New York recital. If you're not a Customs official it may suit your repertoire. . . . Although Erno Balogh in a strict sense may not be an American, he is one of us by adoption. And you are therefore entitled to know that he is much excited over the fact that Lotte Lehmann not only sang his concert version of the Swedish song Visions (Galaxy) on American and Australian programs last season but is doing it repeatedly this year. A new vocalism of this composer is If I Was Only You, My Dad (Galaxy).

Another composer, whose name appears on frequent programs, is Russel Wragg. His most recent presentation was a song, Lullaby for a Sweet Pest (G. Schirmer), which Leonora Corona sang at Town Hall in New York. What an engaging title this number has—Lullaby for a Sweet Pest. All of us have such creatures among our friends, but I've never thought of putting them to sleep with music. If it's a lasting slumber, Mr. Wragg has solved an international problem.

Second Harmony Guild Meeting

Jean Buchta gave the second of her lecture series, The Sequence of the Arts, at the November meeting of the Harmony Guild of New York. Mabel Beddoe, contralto, sang an aria from the Christmas Oratorio by J. S. Bach to illustrate a phase of Miss Buchta's subject, and, assisted by Marjorie Beddoe, contralto, presented two interesting groups of folk songs and spirituals which she has arranged as duets for two contraltos. Miss Buchta closed her informal lecture with a brief open forum, which was enthusiastically received. L. P. S.

Rita Orville and DeStefano in Waterbury Program

WATERBURY, CONN.—Rita Orville, soprano, from the John Dennis Mehan Studios, New York, was successful here in a joint recital with Salvatore deStefano, harpist, on November 6. Buckingham Hall was filled and her audience responded to her excellent interpretations and her facility and technique. Alice Nichols was the efficient accompanist. R. W. F.

Virginia Pemberton

OPERATIC SOPRANO

SCORES

In Chicago Recital October 5th

Photo by Seymour, Chicago

Miss Pemberton has the ability to communicate to her audience some of the more elfin and fragile moods which it is in music's power to induce . . . she is distinctly a lyric type with a hauntingly beautiful voice quality. . . .

—*Edward Barry, Chicago Daily Tribune*

Miss Pemberton is one of those artists who pay more attention to fine phrasing and the value of text than to mere volume of tone. . . . Her manner might be emulated by many celebrities in the realm of song. . . . This artistry places her in a class of lyric sopranos the like of which seems to be diminishing annually.

—*Herman Devries, Chicago Daily American*

She can lay claim to an unusually pure mezza-voca. . . . A clear high C lies well within her range.

—*Janet Gunn, Chicago Herald Examiner*

A lyric soprano which is of excellent quality and her interpretations were marked by a conscientious regard for each composer's intent.

—*Lucille Barber, Musical Digest*

. . . employed a pianissimo that was clear and beautifully produced . . . clear diction and ever-growing flexibility were apparent throughout the evening. . . . Her work gave evidence of careful and thorough training. . . .

—*Lois Watt North, Music News*

Miss Pemberton disclosed a wealth of style and temperament and projected her music with fine nuances and a distinctive technique. . . .

—*Marjorie McLeod, Musical America*

. . . disclosed herself a stylist among vocalists . . . the intellectual songstress made use of a lovely pianissimo and mezza-forte tones. Her phrasing, fine contrast and authoritative delivery won admiration. Statuesque in appearance, charming and simple in demeanor, Miss Pemberton made an indelible impression.

—*Rene Devries, Musical Courier*

The program called for vocal resources that range from coloratura to dramatic. . . . Miss Pemberton showed she had studied every phase of her art, brought realization there is no music surpassing that of the old masters . . . has learned the difficult art of mezza-voca . . . has a true portamento and her voice glided smoothly over the intervals . . . her staccati were especially effective and true to pitch . . . has an unusual aptitude for pianissimo work, but also has volume of tone . . . revealed musicianship, flexibility and artistry.

—*Florence French, Musical Leader*

Miss Pemberton opened the Chicago Musical season with a successful recital. . . . Her vocal artistry was displayed to advantage.

—*The Musician*

SUITE 701, 119 WEST 57th STREET, NEW YORK, N. Y.

South American Countries Show Notable Musical Development

George Hoyen, Conductor from the United States, Describes His Experiences in Leading Orchestras in Southern Hemisphere

"Fifty years ago musicians used to visit the United States and consider themselves pioneers blazing tonal trails. Our country was then just beginning to form a taste for serious music; now, of course, that taste is widespread and getting more so.

"I have just returned from a musical journey along the west coast of South America, and there one finds a musical world in embryo, just as there existed in the United States half a century ago, with the same, or perhaps even richer possibilities of development."

The speaker was George Hoyen, American conductor, who had returned to *America del Norte* for a few weeks before going back to the southern continent to appear on the east coast.

Mr. Hoyen told me of the tour which he had just finished, where he conducted symphonic organizations in Chile, Peru, Colombia, Venezuela and Panama. Elizabeth Travis, American pianist, who toured with Mr. Hoyen, played concertos with the orchestra and gave solo recitals. A soloist in one of the concerts in Chile was Rosita Renard, Chilian pianist.

States Sponsor Orchestras

"Perhaps I should say that in some ways the South American republics are fifty years ahead of the United States, musically," said Mr. Hoyen, "in that they all had state-maintained symphony orchestras and bands—all except Panama, which has only bands supported by the government.

"Miss Travis and I were the first Americans to tour the West Coast and the Latin-American hemisphere. We gave concerts in the capitals and chief cities of the countries I have named, and everywhere we encountered warm appreciation of music. Eminent artists visit these countries on their world tours, especially Chile and the standard of musical performance is becoming an exacting one."

"What music did you conduct?" I asked.

GEORGE HOYEN

"Along with the usual orchestral repertoire, I put in a few works by composers of my country, which I introduced to South America for the first time. These included works of Sam Barlow, Mary Howe and Charles Bennee. I also presented some unusual Mozart symphonies and concerti grossi by Handel, which were new to may audiences.

South American Music

"One of the most interesting aspects of the tour was the opportunity it gave me to collect orchestral scores by South American composers. There is a great deal of creative talent down there, and the composers are highly cultivated musicians, having studied mostly in conservatories of Europe and the States.

"I have brought back scores by Alfonso Allende, Alfonso Leng, Carlos Issamit of Chile; Alomia Robles and Alfonso de Silva of Peru; G. Uribe-Holguin of Colombia, former director of the National Conservatory, pupil of Debussy and D'Indy, and composer of about five hundred piano pieces, violin and piano sonatas, symphonic suites, poems, symphonies, masses, string quartets; Juan B. Plaza of Venezuela. Señor Plaza wrote a string piece for orchestra, called Fuga Criolla, especially for me, which he was kind enough to dedicate to me. Just before we sailed for the United States, we learned of the death of Señor de Silva of Peru, a tragedy, for he was only twenty-four and considered one of the most talented composers on the west coast."

"Do you plan to conduct these scores in the United States?"

"I hope so. I have no definite plans as yet, due to my early return to South America to visit the eastern countries."

Biography in Parvo

Mr. Hoyen, who had only a few days to spend in New York and those full of engagements, here looked at his watch.

"I'll take the hint," I told him, "but you must first give me a thumb-nail biography to complete this interview."

"Thumb-nail, it is," he answered. "I'm a graduate of the New England Conservatory, Boston, received the foundation of my training in conducting from Francis Findlay, and took my Bachelor of Music degree in 1930. From '31 to '35 I held scholarships at the Mozarteum in Salzburg, my professors being Dr. Felix von Weingartner, Bruno Walter, Clemens Krauss, Dr. Bernhard Paumgartner (director of Mozarteum), Meinhard von Zallinger and Heibert von Karajan. I was awarded the Certificate of Honor for special work in Mozart. I am the first American and first in the history of the Mozarteum to have won this coveted prize. The high point of my career there was when I was invited by the Board of Governors of the Konservatorium to take part in the Salzburg Festival in a special concert at the Mozarteum, conducting the Mozarteum Chamber Orchestra; and from this I received an engagement in Helsingfors, Finland, with the National Orchestra of Finland. I was also invited to conduct radio broadcasts in Stockholm."

"And since then?" I prompted as he rose and held out his hand.

"Since then—South America; also, just ahead—South America. After that—watch for future installments."

M. L. S.

EMILY
ROOSEVELT
Soprano
Sings
THE MESSIAH
in
HARRISBURG, PA.
on
DECEMBER 16th, 1937
Under the direction of
John Lewis Roberts
and
IN RECITAL
Before
The Schubert Club
and
The Stamford Woman's Club
at
Stamford, Conn.
on
December 15th, 1937
Concert Management
MILTON BENDINER
Steinway Hall New York

Pole Explorer Amundsen Hero of New Opera

Hearers Impressed—Szymanowski's Ballet Pleases Hamburg—Giannini in Unfamiliar Bach Work

HAMBURG.—The latest attraction at the State Opera is Sacrifice, by Winfried Zilling. Based on the tragedy of Amundsen in his search for the North Pole, the libretto (by Reinhard Göring) presents not a few incongruous situations. Nevertheless, in this musical tale of snow, ice and despair, the gifted composer succeeds in impressing his audience with the sincerity and completeness of his score.

At the first performance of the new work, Director Strohm also presented Szymanowski's Polish national ballet Harnasie, which won much favor. Conducted by Schmidt, decorated by Gerd Richter and Wilhelm Reinking, with stage management by Fritz Schüh, the ballet found its best interpreter in the gracefully charming dancing of Helga Swedlünd. During the intermission, Director Strohm was decorated with golden laurel leaves by the Polish Academy, in recognition for his services to Polish art.

Bach's "American" Music

Following her recent discovery of an aria by Johann Christoph Bach entitled The American, Dusolina Giannini, in response to an invitation by Eugen Jochum, sang the work at the third Philharmonic concert. The opus, in addition to historical significance, is gratefully composed for the voice, and Giannini presented it with her wonted vocal opulence and artistry.

Menaka, popular Hindu dancer, with her orchestra of native instruments and ballet, enchanted a crowded audience with the originality and beauty of her dancing.

The Music Festival held in Lübeck, under the direction of Heinz Dressel, brought attention to several new stage and orchestral works. Of the former, outstanding successes were won by Soleids, by Max Donisch (Germany) and Volpino, by Renzo Bossi (Italy). The orchestral opus *par excellence* was Reütter's Kermess at Delft. Large audiences were on hand throughout the various programs.

EDITH WEISS-MANN.

ON EUROPEAN VISIT

ELEANOR BERGER,
contralto, is in Europe, singing fourteen concerts under the management of Albert Morini. The tour opened with an appearance as soloist with the Orchestre Symphonique in Paris, under Pierre Monteux.

Ira A. Hirschmann Weds Hortense Monath

Hortense Monath, pianist, and Ira A. Hirschmann, department store executive and patron of music, were married on November 21 in the bride's apartment in New York City by Mayor F. H. LaGuardia. Mrs. Hirschmann is a native of Newark, N. J., the daughter of Dr. and Mrs. Siegfried Husserl and made her debut ten years ago at the age of nineteen. She has appeared with prominent orchestras both in this country and abroad and for several years had been associated with Artur Schnabel as a teacher.

Mr. Hirschmann, a native of Baltimore, studied music at Peabody Institute and later helped organize Station WOR. He has been prominently identified with musical affairs in New York City for several years and was one of the organizers of the New Friends of Music.

Metropolitan Debuts

The first week of the Metropolitan Opera season brings a restoration of Der Rosenkavalier, December 1, and the debuts of Carlo Tagliabue in Aida, December 2, and of Carl Hartmann, Adolf Vogel and Marita Farell in Siegfried on December 3.

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I SEE THAT

The SS. Normandie arrived recently, bringing two new members of the Metropolitan Opera roster for its new season. The debutant arrivals were Carl Hartmann and Adolph Vogel, tenors. Others on board included Eric Simon, European representative for the company; Jean Tennyson, singer; and Emma Boynet, French pianist.

* * *

Irene Jessner and Marcelle Denya were aboard the SS. Champlain, landing in New York on November 17.

* * *

Mr. and Mrs. Artur Rubinstein landed in New York on November 15 from the SS. Queen Mary.

* * *

Creighton Allen, pianist, and Margaret Roberts, soprano, appeared at the Louisiana Club at the Waldorf-Astoria, New York, on November 19. Mr. Allen included three of his own composition.

* * *

Carolyn Gray, returning from Hollywood, where she worked with Lily Pons, has re-opened her New York studios for coaching and accompanying.

* * *

Victor Brault, professor at McGill University Conservatorium, Montreal, Canada, continued his series of French Music programs at the Master Institute, New York, on November 7.

* * *

Dorothea Lawrence, following her recital at Columbia University was heard in the Studebaker Theater, Chicago, on November 28. Edgar Nelson was at the piano.

* * *

Ina Braithwaite, colored pianist, who studied in the New England Conservatory and in London, gave a recital in St. Martin's Hall, Harlem, November 7.

* * *

Gladys Hardman, soprano, with Fred Kirchner at the piano, shared a recital under management of Lillian B. Barth, at The Barbizon, New York, on November 9.

* * *

Guiomar Novaes, Brazilian pianist, played in Auburn, N. Y., on November 30; and appears in Toronto, Can., December 2, and Johnstown, Pa., on December 7; and recitals in Georgia and North Carolina during December.

* * *

Richard Crooks gave a recital in Terre Haute, Ind., on November 17; 19, in Ann Arbor, Mich.; 21, he was soloist with the Tri-City Symphony Orchestra in Davenport, Ia. He is to sing in Washington, D. C., December 27; 29, in Harrisburg, Pa.

* * *

A Wagner program was given in the Gerster-Gardini voice forum (New York) on November 20, presenting Verna Carega, dramatic mezzo-soprano, and Florence Barbour at the piano.

* * *

Gulfport, Miss., heard Paul Althouse, tenor, on November 18; 19, he sang in Alexandria, La.; 20, Lake Charles, La.; 22, Corsicana, Tex.; 23, Temple, Tex. On December 1 he sings Tristan with the St. Louis Grand Opera.

* * *

Santo Di Primo, tenor, sings a recital in Hazleton, Pa., on January 3; 5, 10, and 11, he is to be heard in Warren, Pa., North Platte, Neb., and Cheyenne, Wyo.

* * *

Bruna Castagna was presented with the key of the City of San Francisco on November 14 by the Mayor.

Helen Olheim recently fulfilled fourteen concert engagements within thirty-five days before rejoining the Metropolitan Opera for her third season. Ten other recitals are on her schedule.

* * *

Elena Barberi, pianist, gave a recital at the Barbizon Club, New York, on November 19.

* * *

Castelnuovo-Tedesco will go under the management of Richard Copley in October, 1938, for piano solo and ensemble appearances.

* * *

Margaret Matzenauer sang on the Bing Crosby radio hour on Thanksgiving Night.

* * *

Helen DeWitt Jacobs, violinist, who studied with Leopold Auer, gives her first recital in five years on December 12 at the Waldorf-Astoria Hotel, New York.

* * *

Rona Valdez, soprano, had Kenneth Walton at the piano in her song recital at the Women's Graduate Club, Columbia University, on November 12. Modern American and English composers were featured.

A new group, Songs of America, which presents songs of three centuries, is being planned by Louise Jenkins for her annual costume song recital. Other novelties include Holiday Songs, for children.

* * *

Fritz Mahler will conduct two concerts at the Theater of Music in New York, on December 10 and 17. The first program is devoted to Wagner and the second to Handel's Messiah. Mr. Mahler is now under the management of Arthur Judson.

* * *

Two of Jacques Stueckgold's artist pupils, Marcell Wittrich, tenor, and Domgraf Fassbender, baritone, recently appeared at the Berlin Staatsoper. The former sang Lionel in Martha and Turiddu in Cavalleria Rusticana, and the latter was the Silvio in Pagliacci.

* * *

Countess Szalkowska and Alexander Brachocki were soloists with the Wielka Orchestra under Gregory Fitelberg, and the Mals Orchestra, under Z. Gorzynski, on October 19 at Katowice at the opening of the largest radio station in Poland.

Robert Elmore, organist and pianist, played two recent programs. On October 26 he appeared at Philadelphia in a piano program and on November 4 gave a varied organ list of the Moxham Church of the Brethren in Johnstown, Pa. This latter program embraced the American Indian Fantasie of Charles Sanford Skilton as well as the Guilmant first sonata and the D-major prelude and fugue of Bach.

* * *

Gina Palermo, soprano, and Hilda Deighton, contralto, gave a recital for the Canadian Club of New York at the Waldorf-Astoria on November 21.

* * *

Minnie Just Keller, organist, assisted by Emil Minichbach, flutist, gave a recital on November 18 in the Emanuel Lutheran Church, Pottstown, Pa., her program including works of Bach, Yon, McAmis and Widor.

* * *

Toska Tolces, pianist, is offering a weekly course of interpretative lecture-recitals in New Rochelle, Rye and Larchmont.

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Stockholm Remains Cool To Zandonai's Opera

Francesca da Rimini Declared "Passé" —Jules Bledsoe Sings Spirituals— Piatigorsky, Stell Andersen and Cherkassky in Recitals

STOCKHOLM.—Regarding Zandonai's Francesca da Rimini, it is deplorable that when at last our opera directors produce a novelty, they choose a work that is already *passé*, instead of doing something modern.

To me, Francesca da Rimini is thoroughly uninteresting, with vocal parts skillfully written but all of the work lacking inspiration and style.

The opera, however, did a restoration of Ravel's enchanting little L'Heure Espagnole, of singular value and real musical intenseness.

Fritz Busch, who leads the Concert Society, exercises wholesome influence on musical life in Stockholm. His interest in and comprehension of Swedish music and composition perhaps had its most evident and high-spirited expression in his playing of the second symphony by Stenhammar. Among standard works Busch has presented are Schubert's C major symphony, Mahler's fifth, and some Mozart. His first soloist was Ania Dorfmann, who had success with Beethoven's C major concerto. Another remarkable soloist was Joseph Szigeti, in Mozart's fourth violin concerto, delightfully done. Milstein was successful too in Brahms' concerto, performed with charm of tone and musical authority.

MAGNIFICENT BLEDSOE

The Concert Society introduced Jules Bledsoe. The wonderful American colored bass sang spirituals in his own arrangement for voice and orchestra, music beloved by the audience. He also gave a radio recital of Negro spirtuals. Another vocal soloist, Eva Bandrowska-Turska, won laurels with a Mozart aria and an extract from Donizetti's Linda. Her program, moreover, presented a concerto for soprano and orchestra by Kassern, young Polish composer, but this did not register as well as the two other songs.

EISENBERG'S ART

Maurice Eisenberg, concert cellist and teacher, brought Brahms' F minor sonata, Bach's suite in E flat, and some smaller compositions. Especially in the Bach could one admire his wonderful technic and musical personality.

Gregor Piatigorsky, who gave Boccherini's B flat major concerto and Saint-Säens' in A minor, played both with high skill. His recital of Beethoven, anonymous seventeenth century authors, Shostakovich, and others, reaped such applause that he had to give seven encores.

Stell Andersen and Shura Cherkassky came and conquered. The former revealed her gifts in convincing manner, appearing at her best in Mozart and Chopin. Shura Cherkassky garnered laurels for his splendid playing before the Concert Society of the Tschaikowsky concerto. His technic is tremendous, his imaginative grasp of the concerto sweeping.

BENGT PLEIJEL.

Marguerite Valentine Offers Series

A series of lecture-recitals, covering four groups of piano literature, the preclassic, classic, romantic and modern, is being arranged by Marguerite Valentine. She is also conducting her annual normal course weekly for students and teachers. Miss Valentine is head of the piano department of the Music School Settlement of New York.

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Radio Highlights
Dialed by H. A. S.

Schumann's "lost" violin concerto, after much discussion and publicity, finally arrived in the United States, via radio, while a German audience heard it in Berlin. Both NBC networks on November 27 brought it overseas as played by Georg Kulenkampff and the orchestra of the Deutsches Opernhaus directed by Karl Boehm. The broadcast was clear and distinct and the Schumann romanticism was again revealed, albeit the work presents violinistic pitfalls. Menuhin will play it on his tour this season.

Latest of the major orchestras to take to the air was the **Indianapolis Symphony Orchestra,** which **Fabien Sevitzky** conducted on November 19 and the following evening from the Murat Theatre, Indianapolis. The second half of the initial program was given a coast-to-coast etherizing by the Mutual Broadcasting System.

Leon Barzin on December 3 will start his second season as the presiding genius of the **Bamberger Little Symphony,** which the Mutual Broadcasting System will again broadcast. **Dr. Frank Laird Waller** is the first of several guest *maestri* who start their batoning after the first four concerts. **Josef Lhevinne,** pianist, will be the assisting soloist at the opening concert. **Percy Grainger** is scheduled for December 17.

Metropolitan Opera songbirds are flocking early this year to the airways. **Lotte Lehmann,** German soprano of the Johnsonian entourage, was the guest with **Andre Kostelanetz** over the Columbia Broadcasting System on November 24.

Preparing for the advent of **Maestro Toscanini, Pierre Monteux, San Francisco Symphony Orchestra** batonist, started the new NBC series over both networks on November 13. The concert is reviewed elsewhere in this issue.

Rossini, Haydn and Wagner provided the program for **Karl Krueger's Kansas City Philharmonic Orchestra** program on November 17 over the red network. The prelude and finale from Tristan rounded out the late evening list.

Combining the old and the new, the clavichord was introduced to radio at the November 21 program in the new **General Motors Concert** series, which was broadcast from the Municipal Auditorium in St. Louis. The player was a home-town product, **Corinne Frederick,** and the orchestra was **Vladimir Golschmann's** own St. Louis ensemble. **Grace Moore,** Metropolitan soprano, and **Richard Tauber,** European tenor, headliners in the new motor-car "radiation," again headed the evening's offerings.

While her "ex" prefers Hollywoodian environment, **Olga Samaroff,** erstwhile **Stokowski,** is going back to her first love, the piano. **Mme. Samaroff,** whose recitals in recent years have been few and far between, made what was announced as her only concert appearance of the year with a symphony orchestra on November 14. **Eugene Ormandy** again directed the **Ford Sunday Evening Hour** and Columbia was the medium for the etherizing.

Violinists heard recently from Columbia's radio headquarters included **Jascha Heifetz,** with the **Kostelanetz** band, and **Rafael Druian,** a Curtis Institute student. The latter divided an afternoon program with a fellow-student, **Margot Ros,** pianist.

While the **Johnson-Ziegler-Lewis** triumvirate continue to hear "tryouts" for New York's **Metropolitan,** the **Chicago Civic Opera** and the **San Francisco Opera** have already gone to work, as listeners know. Part of Bellini's Norma came over the NBC blue network on November 22 from the Windy City.

Guy Fraser Harrison succeeds to the baton of **Jose Iturbi** with the **Rochester Philharmonic Orchestra** on December 16. NBC will officiate again over its blue network.

DRAMALOGUIST

MARION FRANK LESLIE

dramaloguist, appears at the Detroit Institute of Arts on December 1 with Percy Grainger in an Evening of Music and Drama; December 8 and 9 as commentator on Gilbert and Sullivan at the Schenectady (N. Y.) Light Opera Company's performance of Patience, and at the Albany Institute of History and Art under the auspices of St. Agnes Episcopal School for Girls. (Photo by Morse, White Plains, N. Y.)

ATTRACTIONS

HELEN DeWITT JACOBS
Violinist
Announces a Recital, Sunday, Dec. 12, 2:30 p. m.
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Mischa Violin gave what was announced as the first radio presentation of Bach's St. Ann's prelude and fugue with the **Radio City Music Hall String Symphony Orchestra** over the NBC blue network on November 21. **Edwina Eustis,** contralto, was the assisting soloist.

"Puccini Night" was observed by the **General Motors Concert Company** on November 7 with **Grace Moore, Joseph Schmidt** and **Robert Weede** appearing in excerpts from operas by the Italian composer.

Sonia Essen sang the title rôle, with **Gwen Moore** as Eurydice and **Grace Wallis Huddle** as Amore, in the presentation over WQXR of Gluck's Orpheus and Eurydice by the Gateway to Opera group, directed by **Raoul Querze.**

A fifty-two-week contract brought **Marion Talley,** erstwhile box-office attraction at the Metropolitan, back to the air this season. She is doing a weekly Sunday afternoon half-hour over the NBC red network.

As previously noted, the seven symphonies of Sibelius are engaging the attention of the **Radio City Music Hall Symphony Orchestra. Viola Philo** was the soloist with the ensemble on November 7 in two of the Finnish composer's songs.

From Wade Park, Cleveland, the CBS presented a musical setting of The Lord's Prayer by **Josephine Forsyth** in its Church of the Air program recently, with **Ruth Allen** directing.

"Dick," or to be more formal, the American tenor **Richard Crooks,** added the Meyerbeer L'Africaine to his repertoire in his second radio broadcast for the Voice of Firestone over NBC, when he sang the familiar aria from this opera.

The second in his series of five Tuesday night concerts for young people will be given by **Eugene Goossens** and his **Cincinnati Orchestra** over the Columbia chain on December 7.

Sir Ernest MacMillan was the first guest conductor to appear with the **Philadelphia Orchestra** over the NBC blue network on November 8, when the **Choral Society of the University of Pennsylvania** assisted.

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MUSIC NOTES from Coast to Coast

EL PASO, TEX. — Helen Olheim, mezzo-soprano of the Metropolitan Opera, opened the season's series of the Community Concert Association. She delighted her audience, which included the entire membership of the association, with her fine voice and musicianship, charming personality and fine program.

The music department of the Woman's Club presented Mrs. Frank Cameron, local pianist, in recital.

The McDowell Club gave one of the outstanding programs of the year recently under the direction of Constance Pateman. Assisting Miss Pateman were Mrs. Carl Olsen, pianist; Nelle Miller, contralto; Freeman Harris, tenor; Lillian Pearce and Dorothy Learmonth pianists; and a chorus of fifteen singers, trained by Mrs. Pearce. The entire program was composed of opera items. Isabel Thomason, daughter of Congressman and Mrs. Thomason, talked on the Salzburg Festival.

Mme. Nijinska appeared in El Paso recently, fascinating her audience with her lecture on the history of the dance.

H. J.

FORT WORTH, TEX.—The Euterpean Club inaugurated its fifteenth season of monthly Sunday twilight musicales at the Hotel Texas, presenting Mrs. Clarence Penniman, lyric soprano, a valuable newcomer from Dallas; W. Gibson Walters, violinist; and Lytle Powell, pianist.

The Woman's Club series of Sunday programs entered its sixth season, the program being offered by Lucile Morley, mezzo-soprano of Austin, and Arthur Davis, violinist of Wichita Falls, with accompaniments by Grace Ward Lankford and Mrs. George Conner.

The local Pro Arte String Quartet began its sixth season with a program from Beethoven and Schubert. May Belle Boaz was assisting pianist and Mrs. John Simmons, newly arrived from Washington, D. C., was soprano soloist.

Julia Smith, New York pianist, was presented in a program of her interesting compositions by Meriwether Lewis Morley and Katherine Bailey, honoring the Mickwitz Club of Dallas.

Reinald Werrenrath was heard in an absorbing lecture-recital, following the history of American song, under the auspices of Town Hall. His genial personality and authority of vocal style won his audience.

E. C. W.

SAN ANTONIO, TEX.—The Symphony Orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent), presented the second concert of the winter season. Orchestral numbers, excellently played under the baton of Walter Dunham, were the Mignon Overture by Thomas and Italian Symphony of Mendelssohn. The Salon Ensemble (Hazel Hunter, harpist; Lucas Cerna and Theodore Lira, violinists; Juan Macias, cellist; Henri de Rudder, violist; Dan Silva, clarinetist; Silvestre Vasquez, oboist) played Clair de Lune by Debussy; Une Tabatiere Musique by Liadoff, and Introduction et Allegro by Ravel, with fine precision and tonal balance.

Mordkin and His Ballet presented two beautiful ballets, Giselle and The Goldfish, before an enthusiastic audience. Each member did highly artistic work. The orchestra was under the direction of Mois Zlatin.

Reinald Werrenrath, American baritone, appeared in a lecture-recital before the members of Town Hall. The event was most interesting and highly instructive.

S. W.

SASKATOON, CAN.—The Conservatory Concert series have included recitals by Roland Hayes and Marjorie Lawrence. Percifal Parham acted as accompanist for Mr. Hayes. Marjorie Lawrence sang a fine program including an aria from Alceste, Brunnhilde's Final Scene from Götterdämmerung, Brahms and Moussorgsky groups, several songs by American and English composers and four Irish and Scotch folk-songs. Felix Wolfes was at the piano.

The Music Teachers' Association heard an address on radio programs by Elizabeth Morrison and a report of the Federation Convention by Janet Palmer. Contributing to the program were Helen Davies Sherry, soprano, Gertrude Bates, violinist, and Isobel Wright, pianist.

The Musical Art Club had a program on Burns and Music. The Women's Musical Club held their annual Open Day at the Bessborough.

The graduation recital at the Gustin piano studios was given by pupils who had obtained their licentiate and associate degrees this year from the Royal Schools (London), the Toronto Conservatory and the University of Saskatchewan.

L. G.

VANCOUVER, B. C.—The first concert of the present season given by the Vancouver Symphony Orchestra, (Allard de Ridder, conductor), has taken place in the Strand Theatre. The guest artist was Jan Cherniavsky, who performed the Mozart concerto in A major. The rest of the program consisted of the Brahms Tragic Overture, two orchestral selections from Berlioz's Damnation of Faust and the Tschaikowsky Pathetique Symphony.

Amelita Galli-Curci, soprano, opened the concert season at the Auditorium. Her customary accompanist was Homer Samuels.

The Hall Johnson Choir made its first appearance in this city, under its distinguished conductor, Hall Johnson.

Gladys Swarthout, mezzo-soprano, gave a fine concert at the Auditorium, November 19, assisted by Lester Hodges at the piano.

The Wagnerian Festival Singers, directed by Richard Hageman, made their first Vancouver appearance on November 20 and 24.

Reginald Stewart, Canadian pianist, appeared in an illuminating recital under the auspices of the Toronto Conservatory of Music Alumnae.

Frederick Chubb, organist, assisted by Phillip Watts, baritone, presented an Armistice Day program at the Canadian Memorial Church.

The advanced students' section of the Philharmonic Club were responsible for the November 17 program, in the M. A. Kelly Recital Hall.

A. A. F.

VICTORIA, B. C.—Amelita Galli-Curci, soprano, assisted by Homer Samuels, pianist, was the first recitalist of the present season.

The Victoria Opera Association presented The Chimes of Normandy in two successive performances at the Empire Theatre. The conductor was Basil Horsfall.

The Victoria Musical Art Society sponsored the recital given by Viola Wasterlain, Seattle violinist, assisted by Alice Spencer Weiss, pianist.

The first "musical evening" of the season by the Victoria Opera Association held the first and second acts of Verdi's Il Trovatore, performed by members of the association.

The MacLaurin Group presented Florence Phillimore, pianist, in recital at the First Baptist Church. The assisting artists were Thelma and Harry Johns, soprano and baritone.

A. A. F.

Grace Moore Re-engaged for Chicago Opera in 1938

CHICAGO.—Grace Moore has been signed by General Manager Paul Longone of the Chicago City Opera for five roles next year, including Charpentier's Louise. She is to appear in Boheme, Manon, Romeo and Juliet, and Faust. Miss Moore sang Manon here recently before making a concert tour of the Pacific Coast. She rejoins the Metropolitan Opera in January.

K. S.

SONG COMMENTATOR

LEON CARSON,

voice teacher and tenor of New York, gave two lecture-recitals at the Club House of the City Federation of Women's Clubs, October 29 and November 12. Mr. Carson's subject was The Development of American Secular Song by Native Composers, and he sang an illustrative group, accompanied by Mildred Browne.

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Damrosch Leads His Man Without a Country—L'Amore dei Tre Re Restored with Jepson as Fiora—Masini and Luccioni Join Tenor Wing—Orchestral and Recital Events Hold Interest

CHICAGO.—Walter Damrosch's The Man Without a Country has had its first hearing here by the Chicago City Opera Company. Practically the same cast sang here as in New York, and Damrosch directed the performance. Few operas will be repeated during the seven weeks' schedule, yet this American opera had a second hearing during the third week. This in itself tells the story of its reception.

Helen Jepson made her re-entry as Violetta in Traviata and sang herself into the hearts of her numerous admirers with a moving presentation of the *demi-mondaine*. John Charles Thomas's Germont, Père, glorified the lyric stage. André Burdino was as much at home in Italian as in French opera. His Alfredo had allure, refinement and nobility, both vocal and histrionic.

MASINI FETED IN DEBUT

Lucia marked the farewell of Erna Sack and the debut of Galliano Masini. Miss Sack's Lucia is on a par with her Rosina. The hero of the night, Masini, took the audience by storm by the beauty of his voice and unusual histrionic talent. We believe this Italian tenor is destined to become a favorite with American audiences.

Jepson, Thomas and Martin were the principal protagonists in Massenet's Thais. Hasselmans gave a vital reading of the score.

Jose Luccioni, making his debut as Don Jose, and Hasselmans at the conductor's desk, were the only redeeming features in an otherwise mediocre performance of Carmen.

TOSCA PRESENTS NEWCOMERS

The melodramatic thriller, Tosca, with Elen Dosia in the title rôle, Galliano Masini the Cavaradossi, George Czaplicki as a new Scarpia, and Vittorio Trevisan, the familiar Sacristan, proved to be the best ensemble performance of the current season. Dosia's Tosca was ideal, bringing original ideas and voicing the part with telling accent. Masini's singing of E Lucevan le stelle completely stopped the performance, and for once in many, many years the no-encore rule had to be violated. Czaplicki was an interesting chief of police, more direct of purpose than aristocratic or subtle. The sacristan of Trevisan remains a classic. Moranzoni aided in making the presentation memorable.

HELEN JEPSON AS FIORA

The restoration of Montemezzi's L'Amore dei Tre Re was a master stroke. Helen Jepson, who has given us many fine portrayals in the past two seasons, found in Fiora a vehicle in which she rose to the apex of her art. Hers is not a replica of other titulars of the rôle but a composition entirely new and most effective in its simplicity. Miss Jepson has never sung so well at the Civic Opera House and Fiora is decidedly her best rôle. Jose Luccioni was a worthy foil to the unsurpassable Archibaldo of Virgilio Lazzari. Carlo Morelli distinguished himself as the betrayed husband. Moranzoni, who directed the opera at its Chicago premiere, made his presence felt throughout.

Making her Chicago operatic debut as Manon, Grace Moore enchanted a sold-out house by her scintillant portrayal.

BRANCATO SINGS ROSINA

The Thursday night popular-price Board of Education series of performances are sold out; and well they might be, for the management is prodigal. When the Barber was repeated, such artists as John Charles Thomas, Joseph Bentonelli, Vittorio Trevisan and Rosemary Brancato had the leads. Miss Brancato's guest appearance as Rosina presaged a permanent place in the company's personnel, and Mr. Bentonelli's characterization, as well as that of Trevisan, had finesse of the highest order.

SYMPHONY CONCERTS

Amparo Iturbi made her debut here with the Chicago Symphony Orchestra in Beethoven's G major concerto (No. 4) at the second Tuesday matinee. The black-haired Spanish pianist gave a traditionally correct interpretation, magnificent in simplicity and technically proficient. The audience demanded an encore—a Scarlatti sonata. The Toch Pinocchio overture, new here, is short and melodious and a merry curtain-raiser. Glière's popular Ilia Mourometz symphony sounded lovelier than ever under Conductor Stock's ministration.

Frederick Stock celebrated his sixty-fifth birthday with a rather dull program made up of works of Wolf and Mahler. Kerstin Thorborg, a Nordic Amazon, made her intitial appearance here, singing four songs by Wolf and the Mahler Lieder eines fahrenden Gesellen, with volume of tone, impeccable diction and excellent phrasing.

BALOKOVIC INTRODUCES CARPENTER CONCERTO

Frederick Stock, the Chicago Symphony Orchestra and Zlatko Balokovic presented the first performance anywhere of John Alden Carpenter's violin concerto. Chosen by the composer, Balokovic proved the ideal interpreter since his refined style, silvery tone and fluent technic brought out the beauties and nuances therein contained in telling fashion. Due greatly to Balokovic's magnificent performance, the novelty won a decided success. In Bach's E major concerto Balokovic had further opportunity for the display of his aristocratic art and his classical interpretation won the rapturous plaudits of a delighted audience.

The Carpenter concerto is original in construction, cleverly orchestrated and, though the work is payed without pause, the mood is all well expressed. One could detect a Gallic flavor in the *lento* movement and an American twang in the *moderato*.

BERTHA OTT BRINGS RACHMININOFF AND TULLY

Serge Rachmaninoff delighted a large audience at his only recital here with his matchless art.

Alice Tully, who made a stir at her debut here a year ago, returned for another recital in the Studebaker Theatre, November 14, and deepened the impression by her effective delivery of songs ranging from the classics to the ultra-modern. Exquisite diction, fine phrasing and authoritative interpretations are virtues of her vocal equipment. Arpad Sandor, accompanist extraordinary, was at the piano.

Henri Rose, who came from Europe to study with Serge Tarnowsky here, scored emphatic success at his debut recital in Kimball Hall. The thirteen-year-old pianist played a comprehensive and taxing program with the assurance of a grown-up and much musical intelligence.

To the same management we are indebted for the appearance of Charles Henry Manney, young Negro baritone, whose appearance at Orchestra Hall proved to be an event of consequence.

CHICAGO DEBUTANTE

MARTHA BRIGGS SUTTON, soprano, made her recital debut in Chicago at Kimball Hall on November 21, under the Donna Parker management. Miss Sutton, whose musical education began when she was four years of age, has studied in Boston, Chicago and Paris. While at Fisk University, she appeared as soloist with the Fisk Choir in a series of national broadcasts and on a tour of the New England States.

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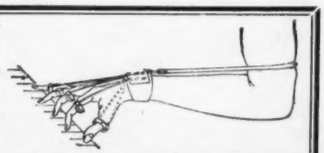

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HARRY SELZER PRESENTS ARTISTS

Anna Kaskas, American contralto, returned for another concert under the management of Harry Selzer at the Civic Theatre and disclosed vocal prowess in a well-arranged and diversified program. Marion Butler, brilliant fourteen-year-old Chicago pianist, assisted the singer.

Harald Kreutzberg sold out the Civic Theatre for two dance programs.

EDITH MASON GIVES RECITAL

In their quest for outstanding native talent, the Musicians Club of Women could not possibly have chosen a better example than Edith Mason, who opened its artist recital series on November 9. The popular operatic songstress included several arias in her list, as well as songs by Debussy, Richard Strauss, John Alden Carpenter, Charlotte Caldwell, Leeds Mitchell and Richard Hageman. Her beautiful voice has taken on added volume without affecting its delicacy. Whether in opera or in recital, Miss Mason's interpretative gifts have finesse and her vocalism remains an object of admiration.

ADULT EDUCATION COUNCIL'S OFFERINGS

Departing from its usual concert fare, the Adult Education Council presented the Wagnerian Festival Singers at the Auditorium. It is regrettable that the Chicago public did not turn out *en masse* to hear one of the most enjoyable of the many impressive concerts sponsored by this highly cultural organization.

In the second of the Adult Education Council's regular Orchestra Hall series Dalies Frantz was the recitalist. The young American pianist featured in the first half of his program a Bach group, Mozart's D major rondo, the Beethoven E minor sonata and the Brahms variations on a Paganini theme—a sufficient array for the display of delicacy of touch and other attributes that have placed him on a par with older masters of the keyboard.

SAIDENBERG AND MAE DOELLING SCHMIDT APPEAR

Daniel Saidenberg demonstrated consummate authority with the baton when he directed the Illinois Symphony Orchestra's recent program. To Mae Doelling Schmidt fell the difficult task of performing the Tschaikowsky Fantasie de Concert, not heard here for more than thirty years. The none too grateful piece was made to sound lively and even interesting by Mrs. Schmidt's phenomenal technic, musical ability and authentic presentation.

SIGMA ALPHA IOTA ACTIVITIES

To increase its scholarship fund, Omega chapter sponsored a performance of Schubertiana at Kimball Hall by Elizabeth Moritz, pianist; Alexander Corado, baritone, and Estelle Aver Johnson, reader.

Members of the chapter participated in the inter-chapter memorial concert for the late Winifred Quinlan, national vice-president, at St. James' Episcopal Church.

REUTER AND GORDON AT THORNE HALL

In the Thorne Hall series of Northwestern University, Rudolph Reuter, pianist, and Jacques Gordon, violinist, gave a joint recital. The combination of these artists made the event highly enjoyable and artistic.

ROUSSEAU REOPENS STUDIO

Louis Rousseau has resumed his voice classes at his Auditorium Building studio. Students at his recent Music Colony came from California, Ohio, Kentucky, Missouri, Indiana and Illinois. In addition to the study of voice and opera, many symposiums were held on music, art, drama and philosophy.

RENÉ DEVRIES.

Program-Building Vital To Good Concert

Louise St. John Westervelt, Chicago Voice Teacher, Believes Effect Depends on Sequence of Numbers

CHICAGO—"Poor program building may handicap a singer," Louise S. John Westervelt pointed out in an interview in which she said she has decided to "devote my time to this phase of teaching."

"While I have enjoyed teaching voice for many years, my greatest musical joy is in the building of fine programs and the interpreting of them. I prepared the program which Lola Fletcher recently gave in Chicago. Miss Fletcher has studied with me for many years and I am happy to know that her program attracted wide attention.

"Much time has been devoted, during the course of my work, to the collection and study of vocal and choral repertoire, for I feel very strongly that the beauty of a program depends upon the logical, dramatic and emotional combination of numbers.

"I have often grieved over a program containing most unusual works but in which the juxtaposition of two songs spoiled either or both. The whole scheme of any program should be as carefully and artistically thought out as the composition of a picture." J. C.

"Artists Should Learn Group Spirit"

Ralph Dobbs, Pianist, Says Success in Playing With Orchestras Depends on Ability to Blend One's Art With That of Others

CHICAGO—"Artists appearing with orchestras should not strive for domination in the part of the program wherein they appear, but should blend with the other participants," Ralph Dobbs, American pianist, declared in an interview.

Mr. Dobbs, who has appeared with the Los Angeles Philharmonic Orchestra under Artur Rodzinski and in the Hollywood Bowl with Percy Grainger, asserted that "one should be truly famous for both sides of his personality, the side where he dominates the entire situation and the other view where he blends his art with that of others to form a complete whole.

"For me, the thrilling climaxes of sound released by a symphony orchestra of large dimensions, are also compensated for by the intimate quality produced in a solo recital. I have appeared with many noted orchestras as well as in concert and recital, and I have come to this conclusion after a long observation.

"Grainger selected me to participate in the first performance of his Warriors, and I appeared with him several times." With Dr. Rodzinski, Mr. Dobbs gave the first performance in Los Angeles of the Dohnanyi concerto and also participated with Frederick Stock and the Chicago Symphony Orchestra in the first American hearing of the A minor concerto of Wladigeroff. J. C.

Tessa Bloom to Play at Town Hall

Tessa Bloom, pianist, will give her second Town Hall recital on December 4. Her program includes Bach's Chromatic Fantasie and Fugue; Beethoven's sonata, op. 2, No. 3; the sonata in G by Bax, and a group by Brahms.

Murphy Lectures at Columbia

Dr. Howard A. Murphy on November 29 started a course of five lectures on representative Italian operas at Teachers College, Columbia University. They conclude on January 10.

TOURING TWO-SOME

GRACE PANVINI and CONRAD MAYO

two young artist pupils of Estelle Liebling under contract to Columbia Concerts Corporation. Their first tour, which started on November 4, consists of seventeen concerts followed by twenty others through the South and West. (Miss Panvini's photo by Delar.)

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Los Angeles Philharmonic Orchestra Opening Feted

Klemperer Leads Novelty—San Francisco Opera Forces in Brilliant Tristan and Lakmé Hearings—Bach Festival Under Smallman and Coleman Concerts Inauguration Are Features

LOS ANGELES.—The Philharmonic Orchestra season opened on November 11 with a warmly received concert under Otto Klemperer in the Auditorium. Klemperer began with a crisply enunciated reading of Mozart's overture to The Magic Flute, and proceeded to a sonorous interpretation of Strauss' Thus Spake Zarathustra. The latter was highly impressive in its delivery, though it could have done with more rehearsal. Klemperer, who has at long last discovered American music, then introduced Deems Taylor's ballet music from Casanova, which met emphatically approbative reception. Ravel's Pavane, and Stravinsky's Fire Bird concluded the program.

SAN FRANCISCO OPERA SERIES

The visit of the San Francisco Opera Association began November 15 in the Shrine Auditorium, attracting a packed house to Wagner's Tristan and Isolde. Kirsten Flagstad's Isolde was so superb that everything else became a background for her, even Lauritz Melchoir's well-routined Tristan. Kathryn Meisle provided an excellent Brangaene, with Emanuel List as King Mark and Julius Huehn as Kurvenal. Fritz Reiner conducted with much imagination. Settings by Armando Agnini were pictorially lovely.

The second opera, November 16, was Delibes Lakmé, as a vehicle for Lily Pons, whose appearance in the title rôle was enthusiastically received. René Maison made an experienced Gerald. Vocal honors were carried off by Ezio Pinza, who offered a splendid Nilakantha. Pietro Cimini conducted, skillfully holding the orchestra under Pons' light voice, and providing excellent balance throughout. Serge Oukrainsky's ballet proved extremely effective and colorful. Helen Beatty (Mallika), Lina Kroph (Ellen), George Cehanovsky (Frederick), André Ferrier, Olga Callahan and Elizabeth Hackett completed the cast.

FEDERAL PLAYERS DO SCRIABEN

Gastone Usigli has welded the Federal Symphony Orchestra into a first-rate ensemble, and the concert in the Hollywood Memorial Auditorium on November 19 rose to a climax in a magnificent interpretation of Scriabin's Poem of Ecstasy. The first performance of Vernon Leftwich's Elegy brought out a work of exceptional merit and considerable beauty. Corelli's suite for strings (Op. 5), Brahms' Tragic Overture and Weber's overture to Der Freischuetz were the remaining orchestral fare. Helena Lewyn was piano soloist, and gave a poetic interpretation of the Saint Saëns fourth concerto, proving herself a virtuoso of ability with a lovely and appealing tone.

SMALLMAN LEADS BACH FESTIVAL

The fourth annual Bach Festival was given November 12 and 13 in the First Congregational Church under John Smallman's authoritative direction. Afternoon and evening sessions each day divided the festival into four parts. First was an organ recital by Marcel Dupré, received with rapt attention by a capacity audience. At the evening session the Meremblum String Ensemble appeared under the direction of Leon Leonardi, guest conductor. The D major concerto for two violins was satisfactorily played by Robert Koff and Julia Malloy, with John Hopper at the piano. Two-piano arrangements were offered by Victor Trerice and Creighton Pasmore. The choir, under Smallman's able direction, gave excerpts from the St. Matthew Passion, with Barbara Caler, Fern Sayre and Betty Boldrick as soloists. Music by Clarence Mader, organist, was featured Saturday afternoon, augmented by a group of piano solos under the skillful hands of Margaretha Lohmann. Vocal items were provided by Ruth Terry Koechig. In conclusion, the evening session was devoted to an inspiring reading of the B minor Mass. Fay Fessenden, Ruth Somerindyke, Frances Warren Haynes, Thomas McGranahan and Frank Pursell were soloists, with Clarence D. Kellogg at the organ and Daisy Sinclair at the piano, assisted by a group from the Philharmonic Orchestra.

IN SOLO BOW

IGNACE HILSBERG, pianist, of Hollywood, plays a Tschaikowsky concerto on December 18 with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor), making his first appearance with the organization.

PIANISTIC BOW

A young pianist, Dorothy Ellen Ford, offered a well-played and exacting debut program in the Hollywood Chamber of Commerce Auditorium on November 3, showing interpretative ability and assured technic. A novelty was the first performance of the *scherzo* from Litolff's concerto, arranged for piano solo by George Liebling. Miss Ford gave the Beethoven Appassionata with fire and spirit, concluding with a modern group including My Own Desire, and culminating in Liebling's brilliantly effective Octave Etude.

BRAHMS WITH WINIFRED CHRISTIE

A Brahms Festival evening inaugurated the thirty-second season of the Coleman Chamber Concerts in the Pasadena Community Playhouse on November 14. Winifred Christie, playing the Moor Double Keyboard piano, scored emphatically in a lovely performance of the variations and fugue on a theme by Handel. The string quartet in B flat (Op. 67) was competently performed by the Los Angeles String Quartet (Messrs. Martin Black, Harold Stancliff, Donald Cole and Nathan Liebenbaum). In conclusion, the artists joined forces for the piano quintet in F minor (Op. 34), expounding it lucidly yet emotionally.

OTHER RECITALS

Homer Simmons gave the first of a series of three Sunday evening concerts at the Town House on November 7. He proved to be a well schooled pianist, though overly restrained in emotion. Beginning with the Bach-Busoni D major prelude and fugue and the Franck prelude, choral and fugue, he proceeded to

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two Dohnanyi rhapsodies and two Friedman-Gartner dances, finishing with the Schumann Carnaval.

A musicianly harp recital by Marietta Bitter in the Wilshire-Ebell Theatre on November 10 held audience attention with a well-chosen program. The first portion was devoted to a selection of early composers, given with poetic charm and delicacy of nuance. Most effective of her modern group were four numbers by Carlos Salzedo, with two more added as encores. The Noack String Quartet (Messrs. Sylvain Noack, Eugene Lamas, Sven Reher and Kurt Reher) gave two movements from the Debussy quartet, and joined the solo artist in the Ravel introduction and allegro, augmented by flute and clarinet played by Archie Wade, Jr., and Pierre Perrier. R. D. S.

Artist Students of Mebane Beasley in Musicale

HOLLYWOOD.—A program of arresting interest was given on November 5 at the studio of Mebane Beasley, vocal teacher and coach. Artist students of this master teacher appearing included, Eloise Horton, coloratura soprano; Katherine Skidmore, lyric soprano; Carol Douglas, contralto; Robert Grandon, tenor; and Marguerite Lamar Stearns, soprano. All acquitted themselves with distinction. During the evening Durand Grinstead gave a short talk on the aims and plans of the Opera Vignettes Association, which is sponsoring opera performances in and about Los Angeles, under the direction of Mr. Beasley. Arthur Carr was the efficient accompanist of the evening. C. D. K.

Rambling Around

The California Society of Composers has planned a three days' festival of American music for February, consisting of one orchestral concert, one organ and choral program, and one chamber music event.

* * *

Rudolph Szekely, concert baritone and vocal teacher of Los Angeles, located here about one year ago, and prior to this was for twelve years active as singer and teacher in Detroit. He came to this country after singing leading operatic roles in Germany, Austria, Switzerland and Czechoslovakia, and now plans a recital tour on the Pacific Coast.

* * *

Thomas Petre, violinist, one of the original founders of the London String Quartet and a member until its disbandment in 1934, is permanently located in Los Angeles. In 1935 he was a member of the Arthur Catterall Quartet. He came to southern California last June to offer chamber music concerts and recitals and to teach.

* * *

The Ken-Mar School of Music, of Hollywood, announces the engagement of Robert Pollak, concert violinist and teacher, as a member of its faculty.

* * *

Dr. Ernst Toch has returned from Seattle, Portland and other northern points where he gave lecture-recitals on Pro-Musica programs.

* * *

Nina Koshetz, concert singer and teacher of Los Angeles, was married recently to Gabriel Leonoff, singer, and her assistant teacher for the last four years. Mme. Koshetz, who is teaching Hollywood movie stars, celebrates her twenty-fifth year as an artist in January.

* * *

Max von L. Swarthout, director of the music department of the University of Southern California, was guest of honor and lecturer for the Los Angeles Matinee Musical Club, November 4, at the Chapman Park Hotel.

* * *

Dr. Mary Carr Moore's compositions recently published include Wings of Flight, a dramatic song dedicated to her son, B. C. Moore, who is an aviator for American Airlines; Blue Herons, a modernistic song dedicated to Laura Saunders, wife of the Los Angeles critic; and David Rizzio, a two-act grand opera which was given its premiere performance in 1932 at the Los Angeles Shrine Auditorium. This work has been published with both Italian and English texts.

* * *

Peter Meremblum, Russian concert violinist, conductor and teacher, came to Hollywood in 1936 to teach, after twelve years as head of the violin department of the Cornish School, Seattle, Wash. He is an exponent of Leopold Auer, with which master he studied in Russia. The Meremblum String Ensemble of fifty young players was organized a year ago, and their first appearance was at the Behymer-Barker Bros. Musicales. Since that time this ensemble has been engaged for many musical events, the last being for the fourth Bach Festival, November 12 and 13, conducted by John Smallman at the Los Angeles First Congregational Church. Mr. Meremblum and Leon Leonardi were guest conductors. Regular broadcasts of the ensemble are given over radio station KFWB Sunday mornings, through the courtesy of Mr. Leonardi. The ensemble is to be heard this season in three recitals, one of which will be sponsored in Hollywood by the Russian American Salon (Mrs. S. Piushkareff, president).

* * *

The A Cappella Choir of the University of Southern California (John Smallman, director) will assist in a Christmas pageant program to be given by the School of Speech, December 6, at Bovard Auditorium.

* * *

Robert Allen, cellist of San Bernardino and Los Angeles, appeared as soloist November 15, with the San Bernardino Federal chorus at Riverside. On November 23 he assisted in a recital at Loma Linda and on November 30 played a joint recital at Redlands, with Michael Thayer, pianist.

* * *

Edith Knox, concert pianist and teacher of Los Angeles, has several of her pupils appearing in concerts in November. Mary Lehigh (debut performance) on November 6 at Pasadena with the Pasadena Orchestra played the César Franck Symphonic Variations. Mitzi Chait performed the Saint-Saëns G Minor concerto at Riverside in November, with the Federal Project Orchestra (Vernon Robinson, conductor). Katherine Starke gave a recital at Miss Knox' studio. David Vasquez will be heard at Pasadena on December 6 at the Civic Auditorium, playing the Liszt A major concerto with the Pasadena Junior College Orchestra. Miss Knox had a studio recital of artist students in November.

* * *

The Sutro-Seyler Studio of Los Angeles gives a Candlelight Concert on December 13, to establish the Ellabelle Sutro Foundation for scholarships to talented and gifted children. Featured on the program are Purcell Mayer, violinist; Ethelyn Ziegler, composer-pianist; and Dorothy Dodge, accompanist. A prologue by children will precede the major concert.

* * *

Vernon Leftwich's Reverie for string orchestra was given by the Carlton Wood Ensemble on November 30 at Long Beach. This work received its first performance at San Diego last year in the Ford Bowl by the San Diego Symphony Orchestra with the composer conducting.

* * *

Professor Pauline Alderman, of the music department of the University of Southern California, gave a lecture on October 19, for the Opera and Fine Arts Club of Pasadena, on Rambling in Musical By-Ways. November 6 she appeared before the teachers preparing for the Los Angeles principal's examination. December 4, Professor Alderman has been engaged by the Glendale Symphony Orchestra Association to lecture on the program that will be given December 6 by the Glendale Orchestra. Her operetta, Bombastes Furioso, a burlesque tragic opera, is to be produced on February 18 on the university campus by the alumni of the school of music.

* * *

The Los Angeles chapter of Pro-Musica gives its next concert early in January. John de Keyser is president.

* * *

Leonard Walker, conductor of the Metropolitan Symphony Orchestra of Los Angeles, has been engaged to conduct the London Symphony Orchestra in two series of concerts starting December 16. He has been connected with Selznick International Pictures, Inc., and RKO Studios of Hollywood, in addition to his orchestral conducting.

* * *

The Pasadena Opera Company (Umberto Martucci, director) gives a performance of The Barber of Seville on December 8, at the Huntington Hotel, Pasadena. Among the artists in the cast are Lodovico Tomarchio, Armandita Chirot, Marie Oliver, Alexander Akimoff and Rudolfo Hoyos. C. D. K.

STRING COMBINE ON THE COAST

PETER MEREMBLUM'S VIOLIN CLASS

in Hollywood, Cal. Mr. Meremblum is the teacher of several prominent artist-pupils and he frequently presents his students in class recitals.

Leo Taubman, Coach and Accompanist, in America

Among recent arrivals in New York was that of Leo Taubman. Mr. Taubman has been connected with German radio stations for many years as coach, conductor and accompanist. In recent seasons he has given concerts, especially as accompanist for Alexander Kipnis, bass; Joseph Schmidt, tenor; Sabina Kalter, contralto of the Covent Garden Opera. Last summer Mr. Taubman worked as coach with Domgraf-Fassbaender, who appeared in the Glyndebourne Festival and Salzburg; and with Lauritz Melchior.

Mr. Taubman has taken up permanent residence in New York. Immediately on his arrival he was engaged for a five weeks' tour of much of the United States and Canada with Ossy Renardy, violinist. It is the American introduction of both artists. At the conclusion of the tour Mr. Taubman returns to New York, where he opens a studio.

Lois Bannerman Engaged for New York Appearances

Lois Bannerman, harpist, was heard on November 29 in Jamaica, N. Y., sharing a program with Stephan Hero, violinist. That evening she played in Amityville, N. Y.; 30, gave a program, Music of Five Centuries, for the Woman's Club of Munsey Park. On December 1 she is guest artist for the Strathmore Woman's Club at Manhasset, N. Y.; 5, soloist with the Mozart String Sinfonietta at Carnegie Chamber Music Hall, New York; 10, gives a recital at the Freeport High School, and that evening appears in Rockville Centre, N. Y.; 14, presents a program at the Cathedral of the Incarnation in Garden City, with Virginia and Mary Drane, violinists, and Maurice Garabrant, organist; 25 and 26, plays at St. John's in Lattingtown with Frances Blaisdell, flutist, and Eleanor Woodworth, organist.

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Active Tonal Season in Cologne

Ballet Is Popular—Pizzetti Cello Concerto Heard—Giannini and Mildner Do Recitals

COLOGNE.—A notable performance of Verdi's Aida was given at the Opera under the direction of Arturo Lucon of La Scala. A capacity audience applauded the conductor and artists, Elsa Foerster, Marietheres Henderichs, Johannes Schocke and Rodolf Frese. Stage settings by Hans Schmid were effective.

The opera ballet troupe gave pleasure in an evening of works by Sibelius, De Falla (Three-Cornered Hat) and Jean Françaix (The Emperor's New Clothes). Principals were Inge Herting (ballet master), Walter Würg, Trüde Schneider, and Elfriede Schenrer, whose energetic dancing and discipline were highly effective. An evening by the guest artists of the Polish National Ballet, headed by Felix Parnell was particularly successful, the capacity audience recalling the troupe throughout the evening.

DIVERSE DOINGS

Recent concerts included an orchestral program under Eugen Papst: Nachtmusik, for small orchestra (Hans Wedig), Symphonie Pathétique (Tschaikowsky) and concerto for cello and orchestra (Ildebrando Pizzetti) with Enrico Mainardi, soloist.

An interesting and musically lofty program was that of the Troisdorf Men's Chorus, under the direction of Willi Schell.

Dusolina Giannini, soprano, and Poldi Mildner, pianist, were joint recitalists in the first of the Master Concerts of the West German Concert Series. Crowded audience, ovations and recalls.

Chamber music was provided by Gustav Scheck and August Wenzinger in lists of seldom heard composers; and the Kunkel String Quartet (Cologne) and the Cologne Bach-Verein, under Erich Kraack, in three Brandenburg Concertos. Elly Ney's piano recital, under the auspices of the German Women's Wagner Union, and Richard Staab's program of piano works by Beethoven, Brahms, Liszt, Chopin and Ravel, were notably successful. ADOLF SPIES

Vital Programs Set For Pittsburgh

M. T. N. A. to Meet with National Association of Schools of Music and Musicological Society

PITTSBURGH, PA.—The Music Teachers National Association will again convene with delegates to the annual meeting of the National Association of Schools of Music here from December 28 through December 31.

The latter association will start its sessions a day earlier than the M.T.N.A. and the two groups combine on December 30 in a short session with the American Musicological Society. All three are to hear Carl Engel, Arthur Mendel Joseph Schillinger, Roy Harris, Roger Sessions and Dr. J. Murray Barbour.

A brief memorial service for the late Charles N. Boyd, three times president of the M.T.N.A., will be held at the first session on December 28. He was treasurer of the National Association of Schools of Music at the time of his death this year.

Palmer Christian has arranged a symposium on church music, at which Eric DeLamarter, Christes Vrionides and Father Thomas Cookley will speak. Father William J. Finn is to present a paper on the music and liturgy of the Catholic Church.

Osbourne McConathy will preside at a conference on public school music, and Cecil Burleigh on one discussing violin and chamber music.

Lawrence Gilman is scheduled to speak at the annual banquet on December 29, and the following afternoon a concert will be given under the auspices of the music department of the Carnegie Institute of Technology.

At the dedication of the Foster Memorial Building, the Foster Hall Negro Quartet presents songs of the American composer, while on December 30 the Pittsburgh Symphony Orchestra, with Eugene Goossens conducting, offers a special concert. Rudolph Ganz will conduct a piano forum, with John C. Wilcox presiding over a Voice Forum. Various musical groups of the city present a series of programs during the conference.

Dr. Leopold Sachse in First Lecture at Institute

Dr. Leopold Sachse gave the first of a series of Tuesday afternoon lectures at the Institute of Musical Art, New York, on November 9. His subject was the History and Aesthetics of Opera, and Dr. Sachse's experience as a stage manager of German operas at the Metropolitan, and in Europe particularly fits him for addresses of this order. Speaking of the progress of music in general, he reminded his auditors that the public ear must become accustomed to new tonal developments, and that the standard composers have frequently been considered radical by their contemporaries. He traced the earliest phases of opera, playing records to illustrate the differences between what he called the "democratic" opera as against its classic or "aristocratic" rival. These lectures are primarily for the students of the Juilliard School and the Institute of Musical Art, but are open to the public. M. L. S.

PLAYS FOR CONFERENCE

CAROL MOORLAND,

pianist, gave a recital on October 19 for the Lecture-Recital Club of Marion, O.; and on October 20, she was heard in the same city at the Harding Hotel in a concert for the central district conference of Ohio Federated Music Clubs. (Photo by Bruno, Hollywood.)

Arthur Gerry Shows Versatility in Opera and Concerts

The repertoire of Arthur Gerry, tenor, includes twenty roles of Wagner, French and Italian operas. He has been heard with the Philadelphia Civic Opera, the Cincinnati Opera, Chicago Opera Association, the Boston Opera and both the Detroit and Buffalo Civic Operas. Recently the tenor was a member of the company from New York appearing at the Teatro Municipal in Caracas, Venezuela. Mr. Gerry has given recitals throughout the country and has had appearances as soloist with the Portland, Seattle and Cincinnati symphony orchestras.

ARTHUR GERRY

Prior to his career in America, Mr. Gerry sang at the Teatro Regio, Turin, and the Teatro Comunale of Modena.

Anne Mundy Schedules First New York Recital

Anne Mundy, American pianist, gives her first New York recital at Town Hall on December 10. Miss Mundy studied in Italy and Poland for four years with Countess Morsztyn and coached as a private pupil with Emil Sauer in Vienna. She has appeared in Europe with the Warsaw Philharmonic Symphony Orchestra in Poland and in recitals in Genoa, Florence, Turin and Naples. She played a private recital for Her Royal Highness Crown Pricess Maria Jose of Italy at the Royal Palace in Naples.

A graduate of Vassar College in 1932, Miss Mundy has studied in this country with Kate Chittenden. She has made several appearances in the Middle West, and during this season, in addition to her New York and Boston recitals, is to appear as soloist with the Minneapolis Symphony Orchestra and the New Haven Symphony Orchestra.

Theo Karle's Engagements

Theo Karle will be soloist with the Birmingham Civic Symphony Orchestra (Dorsey Whittington, director) on February 22. He sings The Messiah in Harrisburg, Pa., December 16, and the title role in Elgar's King Olaf with the Hartford Oratorio Society, under the direction of Harold Berkley on January 10.

Stamford to Hear Emily Roosevelt

Emily Roosevelt gives a recital for the joint session of the Stamford, Conn., Woman's Club and the Schubert Club on December 15, and on the following day will be heard in the Messiah in Harrisburg, Pa., under the direction of John Lewis Roberts.

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Brussels Throng Stirred by Rose Bampton

American Singer Draws Full House—Bach Program by Florentine Group

BRUSSELS.—The Belgian début of Rose Bampton, American soprano, was another feather in the hat of the Maison d'Art, which organized the concert. A full house attended the recital and gave the singer well deserved applause for her voice control, fine tone, excellent delivery, and interpretative power.

BACH TO THE FORE

Two splendid concerts given by the Florentine May (Adolf Busch conducting, under the auspices of the Maison d'Art) had orchestra suites, concerto for two violins, and concerto for flute, violin and piano, all by Bach. Praise is due for the interpretation and ensemble, both being warmly appreciated by the hearers.

MIXED MENUS

The first Philharmonic Popular Concert had a variety of shades. Beatrice, symphonic poem by Van Durme, left one rather indifferent. It lacked the vigorous coloring which Teirlinck's poem seems to require. A piano concerto by Pierre Wissmer (the soloist, Del Pueyo, was also heard in Danse Macabre by Liszt) is wanting in general interest and redeeming qualities. D'Indy's Wallenstein Trilogy, gorgeous in tone painting, and the *adagio* from a symphony by Auguste De Boeck, were also performed under Robert Ledent, the *adagio* being given in memory of the composer, recently deceased.

Defauw's first subscription concert was one of the best heard here for quite a long time, the opinion being corroborated by the acclaim of a packed house. Berlioz' Fantastic Symphony was the *piece de résistance*, and Zino Francescatti gave a particularly beautiful reading of the Brahms violin concerto.

The opening seance of the Philharmonic Society's subscription concerts enabled the Brussels public to become enthusiastic once more over Mengelberg and his Concertgebouw Orchestra from Amsterdam. In works of Beethoven, Brahms and Strauss, the visitors rose to artistic heights that won salvos of applause.

SIDNEY VANTYN.

Romantic Career of Roumanian Violinist Alexander Romanesque

Alexander Romanesque, Boston violin teacher and concert artist, was born at Bacau, Roumania in 1897. At the age of four he began his violin studies with his grandfather, a court violinist of Prince Alexander Cuza of Moldavia. Forbidden by his mother to continue his musical career, Mr. Romanesque ran away to America, arriving in the United States in 1912. He found employment as a laborer, saving from his earnings to pay for his tuition. He studied with Boston teachers, including Harrison Keller, Felix Winternitz and Emanuel Ondricek, who was his mentor for ten years.

(Photo by Brunel.)

ALEXANDER ROMANESQUE

Mr. Romanesque has appeared in recital throughout New England, and since 1932 has given annual recitals at the Boston Public Library. Among Mr. Romanesque's pupils is Domenic DiGrazia, who is also a pianist and has shared the programs at the Boston Public Library with Mr. Romanesque. Mr. Romanesque's Boston studio is in Steinert Hall, and student recitals open to the public are given there the last Saturday of each month.

Alexander Lipsky Pupil Heard

Claire Markowitz, a pupil of Alexander Lipsky, gave a concert on November 2 for the Nacirema Club in the Y.M.H.A. Auditorium, Mount Vernon, N. Y. Her program embraced works of Scarlatti, Bach-Tausig, Chopin, Debussy and De Falla.

Herbert Ricker to Make Debut

Herbert Ricker, American pianist, who has given concerts in Austria and England, makes his New York debut in Town Hall on December 22.

Classical Programs Lead In Japanese Popularity

One-Composer Lists for Piano—Native Soprano—Japanese Like Bartok and DeFalla

TOKYO.—Leonid Kreutzer, German pianist-composer, formerly of the Hochschule, Berlin, now temporarily resident in Tokyo, gave a most satisfactory piano recital. He is a mature musician and authoritative interpreter. His program consisted of Handel's organ concerto (No. 1) G minor (arranged for piano by A. Stradal-Kreutzer); sonata, A major, Mozart; Schumann's Etudes Symphoniques, and Chopin's twenty-four preludes.

BEETHOVEN AND MOZART FEATURED

In view of the present Sino-Japanese situation and the government's financial restrictions, there is no importation of foreign artists this season, so that the native ones are trying their luck with debut appearances. The first was Shizuyoko Miyauchi, appearing before a packed Hibiya Hall. In an all-Beethoven program given under the patronage of the German Ambassador and wife, the young pianist played the sonata (Op. 14 No. 2, Op. 110), the Appassionata, and six bagatelles and the Rondo á Capriccio. The performer showed talent and fluent technic, but is not yet an altogether convincing interpreter.

Chieko Aibara, a twelve-year-old piano prodigy, played an all-Mozart program, assisted by the Chuo Symphony Orchestra, and conducted by her teacher, James Dun, and Mrs. James Dun, soprano. The program was the Figaro Overture, concerto in C major, fantasie in E minor, the Turkish March from the sonata in A major, aria from Figaro, and the concerto in A major. Little Chieko displayed unusual qualities, musically and in execution.

Noboru Koike also did an evening of Beethoven, with the Farewell sonata, the Moonlight, the Appassionata, and some improvisations of his own. Some carelessness marred his playing.

JAPANESE SINGER IN CLASSICS

Tsunako Makita, soprano (post-graduate pupil of the Tokyo Academy of Music), studying under Maria Toll, was heard in a song recital before a large and appreciative audience at Hibiya Hall. The opening was the Jauchzet Gott in allen Landen from Bach's cantata; songs by Schubert, Schumann, Brahms, Wolf followed; and Leonore's aria from Fidelio closed the program. Miss Makita has a good and large voice, well placed and used with skill. There is a tendency, however, to off-pitch in the upper register.

The New Symphony Orchestra under Director Joseph Rosenstock opened its new season with Mendelssohn's Hebrides Overture, Beethoven's symphony (No. 4), Bela Bartok's Dance Suite and de Falla's Three-Cornered Hat Suite.

The Bartok number was a premiere performance in Japan. All the program had excellent performance. The Japanese audience was stirred by the Bartok and de Falla numbers and expressed appreciation with vigor. I. J. FISHER.

Pierné Memoralized

NANCY.—A concert by the Conservatoire Orchestra was dedicated to the memory of Gabriel Pierné. Alfred Bachelet led and soloists were the Paris Instrumental Quintet. Bachelet also conducted a Wagner program, the Faust Overture, so unjustly excluded from symphonic concerts, winning signal success.

I. S.

STARTS ORGAN SERIES

VIRGINIA ALLEN,

artist pupil of Pietro Yon, on November 4 started the regular series of recitals to be given this season in the Yon studios. Miss Allen played works of Guilmant, Johnson, Dubois and Bach as well as those of her instructor.

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"The baritone displayed the admirable precision of tone, the richness of expression that was characteristic of all his appearances. The audience brought forth Mr. Mills eight times to the platform."—*Miami Herald.*

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NEW MUSIC OF INTEREST AMONG WORKS

Book

Reviewed by Irving Schwerké

Domenico Scarlatti, by Cesare Valabrega.

Of the many books on Domenico Scarlatti none is more satisfactory than Cesare Valabrega's present volume. The author's study of Scarlatti's times and work, also analyzes and describes—and with singular acumen and taste—many of the keyboard sonatas, the achievement presenting great value to pianists, students and teachers. By means of numerous musical citations, Valabrega makes clear the formal structure of the Scarlatti sonatas, their modal technic, rhythmic variety, harmonic realization, and other features. (Guanda, Modena.)

Opera Excerpts

Reviewed by R. M. Kerr

Don Juan's Serenade, The Fan Song, Ines' Song, for voice and piano; **Romance,** for violin and piano; from the opera Don Juan de Mañara, by Eugene Goossens.

Goossens' opera, done at Covent Garden last spring, is represented by four salient melodic passages. The text of the three vocal airs is by Arnold Bennett. The serenade, from Act II, however, adapts a poem, from the sixteenth century Spanish Romancero General. It is a pleasing lyrical apostrophe for baritone, musically flowing and broad, in *arioso* form, with sustained tones at the close. The highest reach is C natural, though there is an *ad lib.* G at the end.

The other two vocal excerpts are for soprano, Ines' Song being emotionally phrased in its depiction of her newly-aroused love for the Don, while the arch Fan Song tells how "a fan may talk when a virtuous girl must remain silent." Both are more or less in free declamation, though the latter has a bit of underlying dance lilt in the accompaniment. (The highest range in these numbers is B flat in the first, while the latter does not go above F.) Throughout the piano accompaniment is written without key signature and with plentiful chromatic adornments to mark its free modulation.

The Romance is an atmospheric bit of music, *andante tranquillo e molto espressivo,* from Act III, which has a tender, lyrical connotation. It fades away at the close as if receding into distance. The composer himself has made the transcription for violin and dedicated it to Jascha Heifetz. Orchestral parts are available for the other numbers. (J. and W. Chester, Ltd., London.)

For Trombone (or Trumpet) and Piano

Berceuse from Jocelyn (Godard), **Premier Polka** (Edward Llewellyn, arr. Charles J. Roberts) and **Valse Joliet** (Ed. Chenette) are contrasted offerings for this instrument. (Carl Fischer, Inc., New York.)

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Christmas Music for Mixed Voices

Three contrasted offerings for SATB choruses observe the Christmas spirit. The latter two are semi-religious in character.

Gena Branscombe's **Hail, Ye Tyme of Holie-dayes** is not a new work, but has recently been re-issued, and retains its fine, fervent flavor of Yuletide rejoicing. (Arthur P. Schmidt Co., Boston and New York.)

The Christ-Child Lay on Mary's Lap is a new setting of Chesterton's verses by J. Willis Conant, which flows pleasingly in a rich, minor vein, with fine harmonic opportunities for the singers. (Galaxy Music Corp., New York.)

Christmas Eve (words and music by Wayne Howorth) is a slow and tender lilt, with humming effects, and the usual evocation of the manger scene and angelic choir. The accompaniment is *ad lib.* (Gamble Hinged Music Co., Chicago.)

Songs

Come, Mary, Take Courage; by Carl Thorp.

A setting of the German poem by Heyse, in an English translation. The Virgin is compassionately urged to plod on the weary journey, for Bethlehem is near. Some modern harmonic effects are interspersed in a rather simple melody. Range, an octave from F sharp. (Galaxy Music Corp., New York.)

Christmas Eve; words by Joyce Kilmer; music by Richard Hageman.

"A joyful song" is the subtitle of this reverent setting of the Kilmer poem, recounting the good deed of the hostler who opened the stable for Mary and Joseph and of the miracle that there transpired. Mr. Hageman has given it a clear and delightful melody of well-marked rhythm and extremely tuneful. The song is published both with piano and organ accompaniment. (Galaxy Music Corporation, New York.)

Beginner's Book for Class Piano Work

Kindergarten Class Book; a Piano Approach for Little Tots; by Ada Richter.

The nursery tale of Goldilocks and the Three Bears is used as a foundation story for a novel seventy-page beginners' class book, which includes full text for the teacher's use in providing drills and action games. Many simple piano exercises include words to be sung, carrying out the idea of the bears' activities amusingly. There are lively drawings and a final playlet with music on the same theme. Decidedly new and interesting. (Theodore Presser Co., Philadelphia.)

For Piano Solo

Four Pieces for Piano, by David Saperton.

Simple descriptive numbers useful for teaching, but original in their rhythmic qualities. They bear the titles Evening in the Desert, By the Lagoon, Cubanola, and Boite à Musique. There is considerable individual flavor about them. By the Lagoon is also issued for violin and piano. (G. Schirmer, Inc., New York.)

Keyboard Gambols; four pieces for young pianists, by Hester Lorena Dunn.

These are elementary pieces for beginning pianists, with notes printed large. Each illustrates some pianistic point or problem. The titles are: Playing My Piano; Skipping on the Keys; A Merry Chase, and Visiting Five C's. Colorful cover designs add to the charm. Each number is issued under separate cover. (G. Schirmer, Inc., New York.)

Dido's Lament, by Purcell; arranged for piano solo by Phyllis Tate.

See What His Love Can Do, tenor aria from Cantata No. 85, J. S. Bach; arranged for piano solo by Hubert J. Foss.

Interesting piano transcriptions of arias by two masters, the Purcell a simple, smooth and sonorously harmonized setting, of When I Am Laid in Earth, from the opera, Dido and Aeneas; and the Bach an ingratiating interweaving of polyphonic voices, in which the main melody is to be carefully marked. Of moderate technical difficulty. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Introduction to Bach, by Harold Samuel.

A dozen excerpts from the simpler writings of Bach, chosen with discrimination and edited by the late specialist in that master's clavier music. The contents include two familiar numbers, but much other material out of the beaten track, and at least one invention that is fairly advanced in its exactions. There are discriminating introductory notes, and illustrations of Bach's birthplace and one of his autographs. (Paterson's Publications, Ltd., London. Carl Fischer, Inc., New York.)

The Conquered, The Merry-Go-Round, and Cloud and Quietude, by Ellen Coleman.

Apt descriptive qualities mark these pieces, published under separate cover. The Conquered is a measured, rather

ISSUED BY REPRESENTATIVE PUBLISHERS

mournful *lento;* the Merry-Go-Round a cheerful, whirring *allegretto;* Cloud and Quietude, a peaceful study of poetic quality. None of the three is more than moderately advanced technically. (Augener, Ltd., London.)

For Treble Voices

The Christmas Rose: a cantata of the Nativity, for treble voices in unison and two-parts; music by Thomas F. Dunhill; words by Irene Gass.

A short contata (ten numbers) employing various units of the boys' choir, unison, semi- and two-part chorus, with solo assignments. The accompaniment is for string orchestra, but piano may be substituted. There is an optional part in one number for treble bamboo pipe, for which a flute or muted violin can be employed. The musical style is simple and melodious, with solo and choral numbers effectively contrasted. The text begins with the announcement of the Angel Gabriel and ranges through descriptive and other numbers to the choiring of the heavenly hosts and the more mundane rejoicings of the visitors to the manger. singers, and have considerable charm in The sentiments are well adapted to young expression and musical setting. (Edward Arnold & Co., London; Carl Fischer, Inc., New York.)

Song Book

The Oxford Coronation Song Book.

A collection of festive airs, many of them celebrating England and its achievements, but others hymning the general destiny of man and giving thanks to the Creator. In addition to God Save the King there are works by Bach, Haydn, Purcell and lesser known Englishmen. Unison, two- and four-part melodies are included. (Oxford University Press, London; Carl Fischer, Inc., New York.)

For Viola and Piano

Frivolity, Meditation, and **Melody,** by Maurits Kesnar.

Smooth, flowing, tuneful viola solos offering few technical problems and providing enough rhythmic incisiveness to maintain the listener's interest. Good material for studio and informal recital use. (J. Fischer & Bro., New York.)

For Three-part Women's Chorus

The Elmira College Choral Series; arranged by Gwynn S. Bement.

Six additions to this series of varied and interesting content include two Bach excerpts, Hear, King of Angels, and Jesus, Who Didst Ever Guide Me from the Christmas Oratorio, the former an extended number requiring mastery of roulades; Brahms' The Smith, with its vigorous, hammer-like theme; Grieg's popular I Love Thee; Gretchaninoff's On the Steppe; and the old Irish lullaby, Peacefully, My Baby, Sleep, the last a particularly attractive number with the refrain, "Shoheen sho." All are for SSA and have piano accompaniments. (J. Fischer & Bro., New York.)

For Three-part Mixed Chorus

Wanderer's Night Song (Rubinstein) and **Lullaby** from Jocelyn (Godard). Choral transcriptions by Donald Hale. The baritone has the solo assignment in these two numbers, which combine popular material with an arrangement scheme less common than the ubiquitous ones for SATB and SSA. Piano accompaniments in both cases. (Galaxy Music Corporation, New York.)

March Album

Presser's Concert March Album.

A dozen attractive marches from older and newer sources, among the best known of the composers being Grieg, Delibes, Pierné and Poldini. The instrumentation is for full orchestra. (Theodore Presser Co., Philadelphia.)

DIRECTS COLLEGE SERIES

AVIS BLIVEN CHARBONNEL, pianist, and director of the Community School of Music at Providence, R. I., will present a series of concerts in State universities during the current season.

For Cello and Piano

Requiem by Edith Swepstone is a simple, eloquent number with ingratiating qualities and a tasteful melodic style. (Oxford University Press; Carl Fischer, Inc., New York.)

Cantata

Christ in the World; text from the Scriptures; music by Noble Cain.

Suitable for Christmas or for general use, this forty-minute cantata sets forth, in its nine sections, a progressive scheme concerning the "idea, truth, light, service, thought, faith, life, love and rule" of Christ. The musical writing is effective and at times dramatic, the assignments being for soprano, tenor and baritone solo, mixed quartet, mixed chorus and an optional children's choir, with piano or organ accompaniment. (Carl Fischer, Inc., New York.)

Creative Piano Method

Creative Piano Technic; a Beginner's Book of Note-Key-Tone Stories; by William O'Toole.

An original "creative" approach is provided in this work, which hopes to promote both an easy and graceful technic in piano beginners and "a natural reflective response to expressive demands." As the author states in his foreword, the book is planned for children in the grade schools three to six, inclusive, and aims to teach music in the manner that reading is taught to beginners in the best modern schools, with correlation of visual and aural image and symbol. It provides a simultaneous training of ear and muscle upon a more musical basis than is usually provided. This is secured by arranging exercises "in phrase form upon a harmonic plan" and concentrating attention upon quality of tone. The rhythmic patterns are "specifically designed to increase feeling for weight, release or momentum;" the feeling for phrasing, dynamics, rhythm and harmony is further developed by a short composition following each exercise. These compositions also furnish models for original ones by the pupils, which creative act "correlates keyboard experience with notation and scale construction." A teachers' manual is published separately. (Creative Music Publishers, New York.)

For Voice and Piano

C'est L'Amour, Upstream, and **A Little Song of Life;** by Albert Hay Malotte.

Three new offerings by one of our most accomplished and prolific composers of popular works in the concert song field. A Little Song of Life has text by Lizette Woodworth Reese enshrining a homely philosophy about gladness in living and our need to grow, a most cheerful ditty supplied with a broad diatonic, singable melody. (Range, C sharp to G.) Upstream is a brief, powerful, individual chant for medium voice, but requiring sustained high tones. It tells in Carl Sandburg's poetic words of the generations of strong men and the mothers who bore them. (Range, C to F.) C'est L'Amour, with verses by the author, is a light, gay song, describing the various symptoms of love humorously, with the recurrent refrain in French. This work ought to have a wide usefulness. Published for medium or high voices. (G. Schirmer, Inc., New York.)

For Orchestra

Venetian Doll, by Quinto Maganini, is a tripping *allegretto grazioso* which may be had in arrangement for large and small orchestras, a simple *scherzo* that has charm. **Kentucky Mountain Dance,** by Charles Miller, is based on a mountain tune of humorous, lumbering quality, to which almost any audience will respond. For small or full orchestra. (Carl Fischer, Inc., New York.)

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Music in London

(*Continued from page 7*)

And here the ultimate height was reached. Here one really forgot the performer in the music. Malcolm Sargent conducted and the orchestra played as if inspired. The program, which also contained Brahms' third symphony, was repeated as usual the next night. Two memorable evenings.

Boulanger at the Helm

Royal Philharmonic Orchestra history was made recently when Nadia Boulanger came from Paris to conduct its third concert. It was the first ever to be conducted by a woman, but, aside from that, the evening was not remarkable. More enjoyable was the B.B.C.'s fourth concert, conducted by Adrian Boult, who, after Mozart's E flat symphony, and Elgar's Falstaff also gave a magnificent performance of Schubert's C major symphony.

Széll With Symphony Forces

The step-child of London orchestra has sprung a surprise on its upstart "betters." For the first time in years a sold-out house and vociferous cheers greeted the London Symphony Orchestra. Credit for this unusual demonstration must go largely to the conductor, Georg Széll, for this was the opening concert of the L.S.O. season and the improved orchestral playing was no accident. But the rich tone, musicianly phrasing and finely executed dynamic shadings, while they left no doubt as to the mastery of the conductor, demonstrated the inherently fine qualities of his instrument.

The soloist of the evening, Benno Moiseiwitsch, was in good form and his playing of Beethoven's E flat concerto came in for its share of the enthusiasm. Some credit for the full attendance, of course, must go to the all-Beethoven program, which opened with the Egmont Overture and closed with the seventh symphony.

Indeed, Beethoven is so definitely a drawing card that scarcely a program is planned without him. The seventh symphony had been heard a few days previously at the opening concert of the B.B.C. Orchestra's Wednesday series, under Sir Adrian Boult—the concert at which the Schumann "lost" violin concerto should have been heard but where Debussy's La Mer and a Canzona by Giovanni Gabrieli were done instead. And it was Beethoven's violin concerto which provided the *clou* of Sir Thomas Beecham's Sunday concert, played by fifteen-year-old Guila Bustabo. The concerto was preceded by Mozart's symphony No. 38 and followed by Sibelius's Second. Both the attendance and the enthusiasm continue to justify the concerts.

Philharmonic and Beecham

The only recent orchestral occasion where Beethoven has not been heard was the second of the Royal Philharmonic Orchestra's series—the one organization which proudly displays his bust at the front of the stage. On this occasion Beecham conducted a program more varied than distinguished, being made up of a Rossini overture, Rimsky-Korsakoff's Antar, Tschaikowsky's Romeo and Juliet, Boccherini's cello concerto and Bloch's Schelomo, the two latter magnificently played by Gregor Piatigorsky, who was the feature of the evening.

Cellists by the way, are in the ascendant at the moment. Outstanding among those heard in recitals was Regina Schein, who hails from Switzerland. Young, beautiful and a fine artist, she held her audience throughout a long and exacting program. A Hungarian cellist, Gabor Rejtö, and an Englishman, James Phillips, also gave good accounts of themselves.

Americans Appear

Several Americans appeared among the recitalists, notably Lawrence Tibbett, who drew a goodly audience to Queens Hall on a bright Sunday afternoon despite the counter-attraction of Beecham's Covent Garden concert. His full voice and vigorous singing delighted his hearers who seemed equally pleased with a program that ranged from Verdi to a Texas cowboy song that had to be whistled.

Jacques Margolies and Chester Barris, American violinist and pianist respectively, have made successful bows to the London concertgoers, pleasing their public.

A concert given by the Curtis String Quartet was well received and its "novelties," (i.e. works by Jascha Brodsky and Samuel Barber) favorably applauded.

Among the singers, more Americans have distinguished themselves. Rose Bampton and Marion Anderson, well known and much appreciated, were warmly welcomed; and Evelyn Byrd, relative of the explorer, made her first bow here with considerable success.

Jan Smeterlin, who is also welcomed for his brilliance, has given the first of two piano recitals, and Egon Petri gave a masterly performance of Liszt.

Other piano recitals worth noting were those of John Hunt, Friedrich Wührer and a newcomer from Poland, Vlado Perlemutter, who roused his audience to cheers. Mention must also be made of Segovia, who still produces programs of unflagging interest for his enchanting guitar recitals.

A group of three chamber music concerts devoted to Bach have attracted considerable attention. Arranged by Georg von Harten, who takes part in these performances, as pianist, they are intended to emulate, as far as possible, the concerts given in Bach's time, and to this end are performed in a private house. The first was a great success and the two others give promise of equal popularity.

Victor Prahl Decorated by French Government

Victor Prahl, American baritone, has recently been given the decoration of Officier d'Academie by the French government for his service to French music.

During his twelve years' residence abroad, Mr. Prahl made his debut as

VICTOR PRAHL

Albert in Massenet's Werther at Bagnoles de Lorne and sang a season of opera in Geneva, during which he was heard twenty-two times in two months. Returning to Paris, he gave a series of recitals presenting a large repertoire of modern French songs, in which the composers accompanied him on the piano. Among these composers were: Florent Schmitt, the late Albert Roussel, Raoul Laparra, Arthur Honegger, Francis Poulenc, Louis Aubert, Joaquin Nin, Gabriel Grovlez, the late Jacques Pillois, Robert Bernard, Georges Migot, Maxim Jacob, Marius Francois Gaillard, the late Jean Cras, Wintter Watts, Edmund Pendleton, Charles Marsh and Noble Kreider. In addition to his numerous Paris recitals he gave concerts in Berlin, Vienna and London. He offered lecture recitals at the Sorbonne, the Colonial Exposition, the American Club of Paris and conducted the following operas in concert-form with soloists and orchestra: Dido and Aeneas by Purcell, Phoebus and Pan by Bach, Bastienne and Bastien by Mozart, L'Enfant Prodigue by Debussy and Le Bon Abri by Gretchaninoff.

In addition to teaching a large class of pupils, he contributed articles on French music to various periodicals. He is the author of three volumes of songs for children and four piano volumes. On the press is a book of exercises for singers, and he is editing two volumes of songs which will be published in the near future. Mr. Prahl was a charter member of the Fontainebleau School, which he attended for five seasons. In recent years he has alternated between his Paris studio and his villa, La Tour Sebastien in the south of France at Cagnes sur Mer. Mr. Prahl is now in the United States teaching at Smith College.

Joseph Achron Completes Works

Joseph Achron, composer-violinist of Hollywood, has completed a newly revised edition of a manual of harmony by Rimsky-Korsakoff, now being published. A revision of his music for Belshazzar, for large orchestra, has been completed by Mr. Achron and is now ready for performance.

Brailowsky in Liège

Liège.—Outstanding concerts have included seances by the Liège Quartet, Trio of the Belgian Court, Brailowsky, and a concert of eighteenth century music by the Symphonic Society under Armand Marsick and with Reine Gianoli, pianist, in a Mozart concerto.

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Arpad Sandor to Confine Activities to New York and Vicinity This Season

Coach and Accompanist Will Forego Extensive Tours—Teaching at Mannes School of Music

Arpad Sandor, who began his New York season by appearing as accompanist in ten recitals in Town Hall during October, will concentrate his teaching, coaching and concert activities in New York this winter.

"I have traveled so much in past years," he told an interviewer from the Musical Courier, "that I have decided to devote more time to teaching and coaching, passing on to my students what I have learned in twenty-two years of musical experience. Hence, I have passed up all out-of-town engagements, except a few, such as recitals of Jessica Dragonette, for whom I played last year and who begins this season her first extended concert tour. My decision has made it necessary, to my regret, to give up such pleasant and long-standing connections as engagements with Lily Pons and Helen Jepson, whose tours take them too far away to fit in with my plans. Of course, I shall play more New York recitals.

"As you know, I am teaching at the David Mannes Music School, where I plan to build up classes on a large scale for coaching of singers and accompanying, according to my own method, which is being used in Germany and Hungary."

"I know, too," I said, "that you have a substantial following of professional artists whom you have coached for radio and concert work. And haven't I heard that you give suggestions in program-building?"

"Yes," he replied, "I have done a good deal of that, along with general coaching. One of the most eminent of the artists whom I helped in program building was Helen Jepson."

"Do you coach both songs and opera?"

"Yes, and languages, too. I feel that one should coach only in languages with which he is familiar, but that leaves me German, French, Italian and English, because I believe I can claim a good knowledge of all of these."

"Will you continue teaching and coaching next spring and summer?"

"In the summer, yes. However, in May I shall make a short trip to Europe, where I am to accompany several American artists. Other scheduled appearances are two-piano concerts over the radio with my sister, Renee Sandor. I shall not be gone more than six or seven weeks, because I must return for my summer teaching here." M. L. S.

CONSERVATORIES and SCHOOLS

Oberlin Conservatory

OBERLIN, O.—Lucy Lewis, pupil of Carlos Salzedo, gave a harp recital at the Oberlin Conservatory of Music on November 9 playing with delicacy and freedom. In Maurice Ravel's introduction and allegro for harp, string quartet, flute and clarinet, Miss Lewis was assisted by members of the Conservatory String Quartet—Professors Cerf, Kirschbaum, Frazer and Kessler—Professor George Waln, clarinetist, and Anton Winkler, flutist.

Miss Lewis brought to her audience the realization of the peculiar beauty of the harp. She is beginning her first year as instructor in harp at the conservatory. N. T.

David Mannes Music School

Master classes in chamber music for players and listeners and ensemble playing for string, piano and wind, conducted by Adolfo Betti, began at the David Mannes Music School, New York, November 23. The Music Makers Club held its first meeting at the David Mannes Music School on November 18 under the direction of Edith Otis.

Philadelphia Conservatory of Music

Henry Harris, member of the faculty of the Philadelphia Conservatory of Music, gave a piano recital in the Ethical Culture Auditorium, on November 29. His program included works of Mendelssohn, Brahms, Chopin, Debussy, Rachmaninoff and Stravinsky.

Academy of Allied Arts

The Academy of Allied Arts announces the following scholarship awards for the Student Opera Company under the direction of Michael Fiveisky and Prince Alexis Obolensky. Full scholarships were made to Henry Bauman, Nat Berg, Phillip A. Douglass, Muriel Kaplan, Anita Olugo, Rose Paterno, Henry Post, Stepana San Filippo, Seymour Saphiro, Seymour Minkin, Margaret Scebert, Laurence Rosenthal, Seymour Weinstein and Lucille Williams.

Half scholarship awards were given to Margarite Guerrero, Marion Koehler, Ethel Brennan, David Kaess, Mary Eleanor Nepp, Helen Nepp, Helena Sorenson, Elizabeth Zorb, Walter Wolfson, Miriam Anderson, Raymond Frenaker, Julia Berstein, Marjorie Borgas and William McGovern.

The awards for the full scholarship in violin with Frank Kneisel were won by Albert Ira Eisler and Julius Sanger.

Westminster Choir Festival Opens Contest for Native Scores

PRINCETON, N. J.—A five-day festival of American music is being planned here, opening on May 23 under the auspices of the Westminster Choir School. Roy Harris is the program director.

In connection with the festival, a contest for new compositions is to be held in five classes. In the first group are violin and piano; viola and piano; 'cello and piano; and piano solo. The second group is for string quartets; the third for organ compositions; and the fourth for string ensemble with piano and voice, or any ensemble of these instruments. The final group is for a cappella choruses.

Works should be sent to Mr. Harris by February 1, together with the name and address of the composer. Assisting him on the advisory board are Carl Engel, Johana Harris, Quincy Porter, Feri Roth, Roger Sessions, Carlton Sprague Smith, Carl Weinrich and Dr. John Finley Williamson.

Artists to participate in the festival include the Roth String Quartet; John Gaius Baumgarten, baritone; Johana Harris, pianist; LoRean Hodapp, soprano; Joseph Lautner, tenor; Carl Weinrich, organist; and the Westminster Chorus and Chapel Choir.

ACTIVE PEDAGOGUE

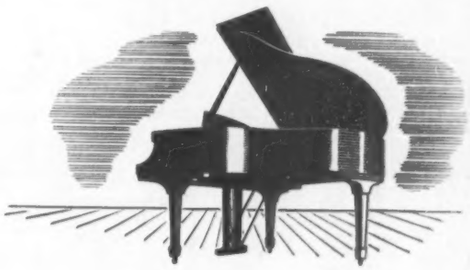
IDA ELKAN

of New York is preparing two of her piano pupils for debut recitals. One of these will take place in Carnegie Hall in February.

ROBERT ELMORE

Philadelphia Academy Foyer Scene of Robert Elmore Piano Recital

Robert Elmore gave a piano recital in the Academy of Music Foyer, Philadelphia, on October 26; November 4, he was heard in an organ program dedicating the new organ of the Moxham Church of the Brethren, Johnstown, Pa.; 9, he returned to the piano to play before the Matinee Musicale Club, and also accompanied Irene Williams, soprano. November 14 he was at the organ of the Church of St. Luke and the Epiphany, Philadelphia, for a Bach cantata performance; 22, he played the organ part of Handel's Ode to St. Cecilia for Jessica Dragonette at the Academy of Music. In December Mr. Elmore's engagements include three with the Bach Society of Delaware County.



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Sacred Music in Modern Garb Features Parisian Congress

Religious Spirit Preserved—Stell Andersen and Brailowsky in Piano Seances

PARIS.—The Fifth International Congress of Modern Religious Music was meaningful, meritorious, and enjoyable from start to finish. Whatever our moderns may or may not be doing in concert-halls and operas, when they write for the churches they are more than ordinarily given to discretion, to fulfilling the requirements of a certain place, and less inclined to show off with their so-called innovations.

The Congress included organ recitals by Charles Ahrens (Berlin) in Eglise Saint-Augustin and Karl Walter (Vienna) in Eglise St. François-Xavier, and concerts by A Cappella-Chor of Frankfort a. M., the Maitrise of Aix-la-Chapelle, the Vienna Kammerchor, and the French chorus, La Manécanterie des Petits Chanteurs à la Croix de Bois. The programs were vast in conception and excellent in realization, and since space does not permit of detailed review of the works performed, all that can be done is to characterize the entire festival as a great success.

Too Little Schubert

The concert given by the Vienna Schubertbund disclosed a splendidly trained chorus, though the quality of tone was not always beautiful and one was disappointed that so little Schubert was performed. Viktor Keldorfer conducted. The refinements of the evening were augmented by the solos of Maria Gerhart, soprano, and Franz Fuchs, baritone. The whole thing was another triumph for Vienna.

Pianistic Trinity

Three remarkable pianists were heard. Stell Andersen played sonata (K. 332) by Mozart, as beautifully as I have ever heard it—everything in perfect balance and size, the spirit exactly what it should be, the phrasing polished and finished. Her Chopin B minor sonata and shorter numbers, were in the same line of stylistic and tone perfection. Edward Kilenyi played the Liszt Danse Macabre with the Colonne Orchestra, Paray conducting. The young artist gave lavishly of his brilliant technic and delivered the difficult "war-horse" with such brio and verve, the audience recalled him more times than one could stop to count. Brailowsky played the Chopin E minor and Mendelssohn G minor concertos with the Pasdeloup Orchestra under Albert Wolff. The crystalline clarity of his tone and the charm he put into each and every phrase, inspired his hearers to salvos of acclaim.

Recent recitals included appearances of Ania Dorfmann, Vera Benenson (pianists), Olive Bond (soprano) and demonstrations of the improved Martenot instrument.

IRVING SCHWERKÉ

André Mathieu, Boy Pianist, in Two Quebec Concerts

QUEBEC—André Mathieu, boy pianist and composer from France, who has appeared in numerous European cities, gave a recital at the Palais Montcalm, on October 28, arousing enthusiastic ovations. The eight-year-old boy played brilliantly a number of his own works, including Hommage à Mozart Enfant, three etudes, Tristesse, Danse Sauvage, Concertino (No. 2), several shorter descriptive pieces and a section from his suite, The Duchess of Richmond. These showed lively verve and facility. He also did works of Bach, Daquin, Schubert, Ravel, Ibert and Debussy, with a high degree of technical finish. The reception of the public was becomingly warm. A second appearance was made by the young artist on the same morning before the pupils of the Quebec Seminary, where he also gave a brief recital. He was presented to the audience by Mgr. Camille Roy, rector of the Université Duval. P. G.

American Music Led by Edward Meltzer in Vienna

Works by two contemporary American composers, the Mississippi Suite of Ferde Grofe and Five Miniatures by Paul White were introduced to Viennese audiences by Edward Meltzer recently when the American batonist appeared as guest conductor of the Vienna Symphony Orchestra during the Vienna Festival Week.

EDWARD MELTZER

Mr. Meltzer, who has returned after a tour of Europe, said the American compositions were "enthusiastically received." The American works were included on the second part of his program which also embraced Ravel's Pavane for a Dead Princess and the Russian Sailor Dance from Gliere's ballet, The Red Poppy. He opened the concert with the overture to Mozart's Marriage of Figaro, the ballet music from Schubert's Rosamunde and also played the eighth symphony of Beethoven.

Engaged also by the Budapest Concert Orchestra for a guest appearance, Mr. Meltzer had to postpone this because of the concurrence with religious holidays. He will make an extended tour next season.

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New York Concerts

(*Continued from page 46*)

shows grasp of a genuine American idiom as found in tunes suggesting the early native scene. The management of his materials and emotional contrast is skilled. His structural ability has always been competent and based upon the best models, but he has also been inspired by the subject of this music. The last movement in particular takes high rank among recent American productions. The applause was warm, and the composer called repeatedly to the platform to bow.

Arthur Rubinstein, returning after some years' absence, was the soloist in Brahms' piano concerto in B flat major. This vast work was played with technical proficiency, force and brilliance, if the reading did not at all moments penetrate to the poetic core of the composition. The concert began with Beethoven's overture to Coriolanus, the orchestra giving beautiful tone quality to this and its other performances. Barbirolli and Rubinstein were feted warmly by the large audience.

Richard Tauber The third Town Hall recital of Richard Tauber excited a crowded house to cheers and demands for many encores to his program listing Caro mio ben of Giordani, Tschaikowsky's aria Wohin, wohin seid ihr entschwunden from Eugene Onegin, the Smetana aria Es muss gelingen from Die Verkaufte Braut, Du Bist die Ruh, Haidenröslein and Ständchen of Schubert, as well as items of Strauss-Korngold, Lehar and Du bist die Welt für mich from the tenor's own operetta, Der singende Traum. The entire program was sung with finesse of the highest kind and the pianistic accompaniments of Arpad Sandor were supreme in accomplishment.

NOVEMBER 18

Boston Symphony Orchestra Devotees of the Boston Symphony Orchestra filled Carnegie Hall for the seasonal New York reappearance of that popular organization, under its permanent leader, Serge Koussevitzky.

The evening program consisted of two symphonies, Beethoven's Eroica and Sibelius' second. An unusual arrangement, but thoroughly successful in engaging attention. Lovers of the old classicist could renew communion with his established great pages, and those earnest music neophytes who have not yet become disciples of the Finnish romanticist, were enabled to seek closer acquaintance with his material. It remains an episodic composition of many moods, none of them easy of approach for the tonally unlearned listener. However, patrons of the Boston Symphony Orchestra are a cultured group, and the applause which followed Sibelius' work may be set down to interested appreciation of it, as well as to the keen and warm interpretation and performance, ardently led and perfectly executed.

Koussevitzky and his players also made the most of the Beethoven opus. Its lovely last movement was given in a glow of feeling and color, though conservatives might have cavilled at some of the tempi.

NOVEMBER 19

Arthur Loesser Always welcome events are the annual New York appearances of Arthur Loesser, who now spends most of his time at the Cleveland Institute of Music. He is one of our most interesting pianists, combining intellectual power with a glowing and vitalizing technical ability. On this evening he offered a program advertised as "rarely played" music, and opened with Domenico Scarlatti's sonatas Nos. 40, 212, 187 and 204 in the Alledsandro Longo collection. This delightfully sprightly early program music took charming and resonant form under his discerning fingers. A complete novelty to most was the Clementi sonata in G minor, (op. 30, No. 3), which bears the title Didone abbandonata, scena tragica. This has the prim early nineteenth century "classic" framework, with fine elements of form, but is somewhat academic today despite its tuneful qualities. It was beautifully played, as were also Brahms' stormily dramatic sonata in F sharp minor, a tuneful barcarolle by Fauré, a new Gavotte of attractive qualities, by Beryl Rubinstein, and Paean, a passcaglia by Arnold Bax. As a whole this concert was a rare treat intellectually and tonally. The large audience responded with warm tributes.

NOVEMBER 20

Boston Symphony Orchestra Serge Koussevitzky began his Saturday matinée (Carnegie Hall) with a novelty, Serge Prokofieff's suite, Lieutenant Kije, derived from the incidental music which that composer wrote in 1933 to illustrate a satirical Soviet film of the same name. In listening to the suite, one felt that some of the passages would be more effective if heard while viewing the picture. On the whole, the score is cleverly contrived and refreshingly brief.

There followed Ravel's exacting concerto for the left hand, composed originally for the one-armed Viennese pianist, Paul Wittgenstein. The solo performer was Jacques Février, who made a *tour de force* of the opus, with ripe musicianship and mechanical skill.

For closing, Koussevitzky led his eminent orchestra in a soulful and stirring interpretation of Strauss' nobly striding Ein Heldenleben.

Gerald Tracy Strengthening the impression made at his New York debut about four years ago, Gerald Tracy, young American pianist, started a new season in Town Hall before a large audience. His program opened with Bach, the French suite in G major, and then came the Opus 11 sonata in F sharp minor of Schumann. To this was added the Valses Nobles et Sentimentales of Ravel before the formal list, embracing four numbers of Chopin, was concluded.

A scholarly player, the young pianist demonstrated thorough familiarity with his program albeit not in a pedantic manner. His Bach was orthodox, meticulously read and with more than a modicum of technical proficiency, but the Schumann revealed he has ideas of his own. His best work was done in the contrasting Ravel valses where he showed marked technical skill and a flair for the peculiar style required. In the Chopin, the pianist fairly revelled to the delight of his listeners.

Hortense Monath With a sanely planned program, presented with unusual personal and technical gifts, Hortense Monath's piano recital in Town Hall on Saturday evening was one of unusual appeal. She began with Schumann's Kreisleriana, which had a somewhat capricious portrayal but with pages of vivid delineation of mood and phantasy. The tone quality of this artist at times inclines to be too cool, crisp and energetic, but she galvanizes all her playing with high nervous intensity and adds to this an equipment of outstanding mechanical sort. In Beethoven's early sonata (op. 2, No. 2) Miss Monath at times showed a rather serious and weighty conception of the graceful work, but energy,

(*Continued on page 68*)

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STUDIO NOTES

JACQUES STUECKGOLD

Artists from the studio of Jacques Stueckgold of New York are appearing in Europe and America. Walter Ludwig, tenor, sang at the Paris Exposition in the Ninth Symphony of Beethoven, and Domgraf-Fassbender, baritone, in Ariadne auf Naxos, both under Furtwängler. Max Lorenz, tenor, sang Walther (Die Meistersinger) and Tannhäuser in festivals in Cologne, Germany, and Buenos Aires, South America; Jaro Prohaska, baritone, appeared in the same operas (Hans Sachs and Wolfram). Wanda Bandrovski, coloratura soprano, was soloist under Artur Rodzinski with the Vienna Philharmonic Orchestra, and Elise Illiard sang the soprano rôle in Lehar's Countess of Luxembourg for a run of five months in Berlin. Frieda Kussel is fulfilling a two-year radio contract in South America and Carla Carlson a season's engagement in leading roles at the Berlin Metropole Theater. Anna Coyl made her debut in Aix le Bains, France, as Elsa (Lohengrin) also singing Musetta (La Boheme), and Miss Entres made her first bow as Carmen in Stuttgart. Deya Ernster is a member of the Salzburg Opera Guild, now on tour in the United States.

JUNE BURGESS

Genevieve McKenna, soprano, from the voice studio of June Burgess, gave a recital on November 10 at the Master Institute, New York. She sang coloratura airs by Bach, Handel and Mozart; German Lieder by Schubert, Mendelssohn, Mahler and Wolff; four French songs; and a group principally of Irish and Welsh origin. The program was notable for containing seldom-sung works by eminent composers, and Miss McKenna's voice is clear and pleasing; her excellent interpretations included fine articulation. Mme. Burgess provided artistic accompaniments. F. W. R.

THUEL BURNHAM

On November 9, Thuel Burnham, American pianist and pedagogue, opened his master classes for the season at the Burnham - Wragg Piano School, New York. A varied program was played by artist-pupils of the school which were critically commented upon by Mr. Burnham. The composers represented included Bach, Beethoven, Chopin, Schumann, Sgambati, Debussy, Albeniz, de-Falla and Tcherepnin. The class closed with a fine performance of the Schumann piano quintet arranged for two pianos. F. L.

COACH AND ACCOMPANIST

ALICE NICHOLS

is actively engaged as coach and accompanist. On November 9 with Olga Zundel, cellist, and Aaron Hirsch, violinist, she gave a concert for the Chaminade Club of Hackensack, N. J., and on the 8th she played in Waterbury, Conn., for Rita Orville. Miss Nichols has a class in Boston two Saturdays a month. Among the artists coaching with her are: Paul Althouse, Frederick Jagel, Helen Jepson, Agnes Davis, Edwina Eustis, Roma Slaughter, Jane Pickens, Rita Orville, Lucia Graezer and Hollace Shaw.

FLORENCE OSTRANDER

Florence Ostrander presented one of her pupils, Margherita Ascolese, soprano, in a recital at the Contemporary Club Auditorium in White Plains, November 12. Four groups of Italian, French, German and English songs and three arias were given with poise and revealed a fine voice, coupled with good musical feeling. Arthur Lloyd was the capable accompanist. E. H.

CHARLES SANFORD SKILTON

Wilma Stoner, a pupil of Charles Sanford Skilton, professor of organ at the University of Kansas, recently gave an organ recital there for the degree of master of music, at which she played Leo Sowerby's Medieval Poem with the University Symphony Orchestra. Her other numbers were Franck's A minor chorale, the *allegretto* from Elgar's organ sonata, Vierne's Westminister Chimes, and the Mozart F minor fantasie.

Other students of Mr. Skilton have played organ concertos with the orchestra at senior recitals, including Rheinberger's in F major; Guilmant's in D major; Reginald Steggal's Concertstueck, and Boellman's Fantasie Dialoguèe.

DORNAY-CULP

The program presented at the Dornay-Culp Studios in New York on November 7 was offered by Lucille Manners, popular radio star, and her *maestro*, Louis Dornay. In songs by Donaudy, Fourdrain, Alvarez, Hugo Wolf and Brahms and a group of English songs, Miss Manners revealed vocal clarity and high artistry. Mr. Dornay sang character songs by Alexandre Georges, Holmés, Moussorgsky, Sinding and Hugo Wolf, displaying dramatic fervor. Kathleen Fitz, actress and pupil of Mr. Dornay, was the charming commentator for the foreign language songs. Betsy Culp played excellent accompaniments. G. N.

EMILIO ROXAS

Artists from the New York studio of Emilio Roxas continue active. West Morland has been engaged as tenor soloist at the Christ Church, New York. Pino Bontempi was one of the soloists at Carnegie Hall on November 20 at a benefit concert under the musical direction of Mr. Roxas.

MRS. JOHN DENNIS MEHAN

Helen Short, Adelaide Palmer, Grace Fraser and Leroy Weil, pupils of Mrs. John Dennis Mehan, were in the Haensel and Gretel cast on Thanksgiving Day in two performances at the Park Theatre, New York.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini sang the role of Gilda in the Rigoletto Quartet at the Gerster-Gardini Voice Forum on November 6, marking her first appearance in America as a singer. She sang this part at her debut at the Berlin Statsoper, following in the footsteps of her mother, Etelka Gerster, who also did this.

Rose Martucci, soprano, was heard at the November 13 Forum at which Mme. Gerster-Gardini gave a short talk while on November 20 an all-Wagner program was presented with Robert Wagner, president of the New York Richard Wagner Society, as speaker. Verna Carega sang and also participated in a trio with Annette Simpson and Lyra Merlin.

BERTA GERSTER-GARDINI

I. S. C. M. to Meet in London

LONDON.—The next festival of the International Society for Contemporary Music will be held here from June 17 to 24, 1938, with the financial support of the Daily Telegraph and the Morning Post. The jury is composed of Darius Milhaud for France, Sir Adrian Boult for England, Alois Haba for Czechoslovakia, Ernest Ansermet for Switzerland, and Johann Bentzon for Denmark.

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OBITUARY

Louis Victor Saar

ST. LOUIS.—Dr. Louis Victor Saar, noted composer and teacher of composition, died on November 23 in a St. Louis hospital at the age of sixty-nine. He was born in Rotterdam, Holland, December 10, 1868, his father being a director and his mother a prima donna at the opera there. The former also was heard as conductor at Covent Garden and the Metropolitan Opera.

He attended Strasburg University, continuing his work at the Munich Royal Academy of Music, under Rheinberger, Abell and Bussmayer. In Vienna he made the acquaintance of Brahms. In 1890-1 he studied in Berlin, winning the Mendelssohn Prize and the following year the Vienna Tonkünstler Prize.

In 1894 Dr. Saar was engaged as a coach at the Metropolitan Opera House. At various times he served as critic of the Staatszeitung and the New York Review. From 1906 to 1917 he headed the theory department and directed a chorus at the Cincinnati College of Music. After 1917 he filled a similar teaching post at the Chicago Musical College, and had also instructed at the New York College of Music and the Institute of Musical Art. He composed some 140 works, including orchestral, chamber, choral, piano music and songs. R. P.

Alfred Y. Cornell

Alfred Y. Cornell, singing teacher, organist and choir director, for many years director of the Hunter College Choir, died on November 21 at his New York home at the age of 63. Born in New York City, he was graduated from City College and attended the Institute of Musical Art where his teachers included Herbert Witherspoon and Oscar Seagle. He was a member of the MacDowell Club and the Music Teachers National Association. Former organist of the Church of the Pilgrims, he was at the time of his death an instructor at the Academy of the Holy Name and the College of St. Rose, both of Albany, and organist and director at South Congregational Church, Brooklyn.

August de Boeck

MERCHTEM, BELGIUM.—August de Boeck, Flemish organist, composer, and former general director of the Malines Conservatoire, died here October 9, aged seventy-two. He was a pupil of the Brussels Conservatoire, and for a time was professor at Antwerp. His compositions include operas, a Mass and other church works, cantatas for children's voices, songs and organ pieces. I. S.

Henri Cain

PARIS.—Henri Cain, eminent French author, died here on November 21 after a long illness at the age of eighty. He had written many works for the stage, including the librettos for Massenet's Cendrillon, La Navarraise and Cherubin, Godard's La Vivandiere and other operettas. He was an Officer of the Legion of Honor. N. H.

Frederick Donaghey

CHICAGO.—Frederick Donaghey, former dramatic and music critic for the Philadelphia Ledger and the Chicago Tribune, died of a stroke of apoplexy here on November 8. He was born in Philadelphia sixty-five years ago. He had served as general manager for various theatrical enterprises, and as co-author and producer of several shows. After 1930 he was director of the Dramatic League of Chicago and press agent for the local WPA theatre project. O. P.

Franco Da Venezia

TURIN.—Franco Da Venezia, teacher of piano at the Turin Conservatory, died on September 23, at the age of sixty-one. Pupil of the Milan Conservatory, he acquired a reputation as pianist, composer and pedagogue. He was co-director with Mezio Agostini of the Liceo Benedetto Marcello of Venice, and as pianist, toured Italy and other countries. Outstanding among his compositions are Giuditta (dramatic poem) and an opera, Il Domino azzurro. K. L.

Lionel Robsarte

Lionel Robsarte, voice teacher and former operatic tenor, died on November 3 at his home in New York. Mr. Robsarte sang with opera companies in England and Italy, afterward coming to New York. His wife and a sister survive.

Otto Bing

Otto Bing, music critic of the New Yorker Staats-Zeitung und Herold, died on November 13 of a heart attack. Mr. Bing was coming from Town Hall, where he had covered a concert, when he was stricken. He died a few minutes later. Born in Nuremburg sixty-seven years ago, he came to New York in 1903 and for several years had been in the phonograph department of the Edison Laboratories in West Orange, N. J. He had served the Staats-Zeitung und Herold nearly fourteen years. Mr. Bing composed for piano, violin and voice. Surviving are two brothers, Emil Bing of Berlin and Willy Bing of Nuremburg.

Alfred Solman

Alfred Solman, whose The Bird on Nellie's Hat proved most popular of numerous songs he wrote, died on November 24 in Mount Sinai Hospital, New York City. He was sixty-nine years old. Among his other numbers were, If I Had a Thousand Lives to Live, Hymns of the Old Church Choir, Yearning, and I'll Be Home at Harvest Time. He started publishing his songs in 1900. He was born in Berlin and emigrated to this country as a youth. He leaves a son, Curt and a granddaughter, Jean Abbott.

Tell Taylor

CHICAGO.—Tell Taylor, composer of the song Down by the Old Mill Stream, died here at the age of sixty-one on November 23. Born at Vanlue, Hancock County, he was a clerk and later a teacher before becoming a song writer. He was the composer of several other songs that won popularity.

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Salzburg Opera Guild in N. Y. Series

Brilliant Performances of Mozart, Rossini and Ibert Works Are Feature of Engagement, Which Also Includes Milhaud and Monteverdi Novelties

The Salzburg Opera Guild made its American debut in a week of repertoire at the 44th Street Theatre, New York, from November 6 through November 13. The opening performance, played for a capacity house which was riotously enthusiastic in its acclamation, was Mozart's Cosi Fan Tutte, with Grete Menzel (Fiordiligi), Hertha Glatz (Dorabella), Marisa Merlo (Despina), Leo Weith (Guglielmo), Franco Perulli (Ferrando), Deszo Ernster (Alfonso), directed with extraordinary meticulousness by Alberto Erede.

This was one of the most brilliant operatic productions ever presented in New York and speaks volumes not only for the expert staging of Eugen Schulz-Breiden but for expert casting. All characterizations were perfect and the voices of the performers were adequate to the florid music assigned them. In particular, Marisa Merlo displayed incomparable histrionics as Despina, seconded by the Ferrando of Mr. Perulli and the Guglielmo of Mr. Weith.

The second performance of the guild brought sparkling productions of Rossini's The Matrimonial Market, written in the composer's youth, and Ibert's Angelique—both receiving premiere presentations in Gotham. With a cast including Alfred Hollander, Marisa Merlo, Ljubomir Pantscheff, Igino Zangheri, Franco Perulli, Esther Ilosvay in the first work and Mr. Hollander, Miss Merlo, Leo Weith, Mr. Perulli, Laszlo Csabay, Mr. Pantscheff, Hans Joachim, Aurora Dolci and Miss Ilosvay appearing in Angelique, the audience responded excitingly to the consummate entertainment. Finesse of the highest order permeated the operas, showing the care with which they had been staged, and again displaying the conductorial skill of Alberto Erede.

Le Pauvre Matelot, a melodrama by Milhaud, was on the same bill with a second showing of The Matrimonial Market and Angelique on the following evening. Though the music of Milhaud is as modernistic in treatment as the Ibert score, it lacks the sardonic bite of the Ibert opus. This production, bringing Hans J. Heinz, Hertha Glatz, Ljubomir Pantscheff and Leo Weith did not have the precision of the previous works.

Monteverdi's L'Incoronazione di Poppea was the fourth novelty of the week, sung in a modernized orchestra version by Ernst Krenek. This version somehow did not seem to fit the original melodic fragments remaining of Monteverdi's opus as well as D'Indy's revision for strings presented a few seasons ago at the Juilliard School in New York and at Smith College. Modern counterpoint sounds insincere to music of the Monteverdi period. Tragedy also does not seem to be the *forte* of the Salzburg Opera Guild, for although the production was well mounted and well staged, there lacked that essence of true theatre which the comedy pieces delineated. Miss Glatz, Mr. Ernster, Mr. Heinz, Miss Dolci, Mr. Zangheri and Hedwig Treer were members of the cast. Max Sturzenegger was the able conductor. J. K. S.

Peabody Engages Ernst Lert

BALTIMORE.—Ernst Joseph Maria Lert has been appointed director of the new class for operatic training by Director Otto Ortmann of the Peabody Conservatory of Music. Mr. Lert was trained by Mathilde Marchesi. After becoming a member of the singing staff at the Burg-theater in Vienna, he was urged by Paul Schlenther and Josef Kainz to become a director. He has been active also as a lecturer and author, among his works being Mozart auf dem Theater. He was artistic director and *dramaturg* at Freiburg, Leipsic, Frankfort, the Municipal Theater at Basel and at Basel University, and was formerly director of German works at La Scala under Toscanini. He has served the Metropolitan Opera, the Cleveland Stadium Opera and has been head of the opera class at the Curtis Institute of Music, Philadelphia.

Memory of Ottokar Malek Honored in Recital at Grand Rapids

GRAND RAPIDS, MICH. — A recital of more than local interest was given in the St. Cecilia Auditorium by Eleanor Malek of the piano faculty of the School of Fine Arts, in memory of her father, the late Ottokar Malek, formerly prominent in Europe and America and then teacher in the Bush Conservatory of Music in Chicago and as head of the Malek School of Music in Grand Rapids. He was for several years conductor of the Civic Orchestra of this city.

SCHEDULES SONG LIST

ANNA SKROBISCH,
soprano, pupil of Jean Skrobisch, will give a song recital at his studio on December 5, at 3 o'clock.

Miss Malek acquitted herself well, playing the same program which her father gave when he made his debut in Prague in 1899. It consisted of numbers by Bach, Beethoven, Brahms, Schumann, Mendelssohn and Chopin, and a group of five numbers by Gruenfeld. Her instructor is her mother, Mrs. Peter Kleynenberg. H. B. R.

Malipiero Wins Coolidge Medal

FLORENCE.—G. Francesco Malipiero, Italian composer, has been awarded the medal of the Coolidge Foundation. The medal is to be consigned to the Italian Ambassador, Fulvio Suvich, in Washington, to be transmitted to the recipient. This is the third time that the Coolidge Foundation medal has gone to an Italian, the two previous ones being Alfredo Casella and Adolfo Betti. D. N. L.

Tibbett Back from Europe

Lawrence Tibbett, Metropolitan Opera baritone, returned on November 25 on the SS. Europa after seven months abroad. Following the Metropolitan Opera season, he will do radio and concerts, sailing in March for Australia and New Zealand.

New York Concerts

(*Continued from page 65*)

skill and forceful intellectual qualities were ever to the fore. The Brahms Fantasies (op. 116) offer a rich field for the modern pianist of definite personality, and in these glowing autumnal colors, the pianist at times worked with superb effect. She had extremely enthusiastic applause as a reward.

Other Concerts

Other recitalists heard in leading New York halls between November 6 and 20 included Philip Fine, baritone, Town Hall, November 6; Henriette Marcel, soprano, Steinway Hall, November 7; Gilbert Ross and Andrew Haigh, Town Hall, November 8; Viola Wasterlain, violinist, Town Hall, November 9; Lillian Stiles-Allen, soprano, Town Hall, November 10. November 12 brought a Town Hall recital by John Carroll, baritone, and a Carnegie Hall list by Jeanne Behrend, pianist. The next day, Stanley Hummell, pianist, was heard at Town Hall, as was Leonora Cortez, pianist, on the following Sunday afternoon. Louis Shenk, baritone and composer, appeared there November 15. Rosalyn Tureck, in the same auditorium, continued her Bach cycle of piano works on November 17. The Cambrian Male Choir of Cleveland, with the Welsh Women's Chorus of New York, gave a concert under the auspices of the American Committee for the National Museum of Wales in Carnegie Hall, November 19. Two other vocalists were Phil Duey, baritone, Town Hall, November 9, and Nancy Tow, soprano, Steinway Hall, November 12.

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GENEVIEVE McKENNA, soprano, and JUNE BURGESS, teacher and accompanist, in a recital at the Master Institute, New York, on November 10. (Photo by Bick-Burgess.)

OVER THE BOUNDING MAIN
Stell Andersen, American pianist, on her way to give concerts in Europe. She returns to this country in January.

MME. GIANNINI-GREGORY and GERTRUDE BORZI, her pupil, at the former's home in Upper Darby, Pa. Miss Borzi gave three recitals in October, in Philadelphia, Washington, D. C., and New York.

ARTHUR MAHONEY and THALIA MARA appeared in a program of dances of four centuries at the Guild Theater, New York, on November 28. Assisting artists were Suzanne Bloch, player of lute and virginals; Jeronimo Villarino, guitarist; and Jack Radunsky, pianist. (Photo by Paul Hansen.)

THE OLD ARMY GAME
of clustering 'round an attractive guest. Jessica Dragonette, surrounded by tall "kaydets," receives an invitation to a recent ball at West Point.

ROSE BAMPTON
in her deck chair aboard the SS. Bremen, which brought the soprano back to New York on November 11. (Photo by Hamburg-American Line, North German Lloyd.)

JOVITA FUENTES
as Butterfly, a role she has sung in Italy, Germany, China and Japan. Miss Fuentes is now in America to appear in opera, concert and motion pictures. She gives a recital in New York at the Waldorf-Astoria with Richard Tauber on December 14. (Photo by Voss.)

BREAKFAST BEFORE DISEMBARKING
The Vienna Choir Boys on the Canadian Pacific liner Duchess of Atholl at Quebec, where on November 13 they opened a two and a half months' tour of Eastern Canada and the United States, under the direction of Dr. Georg Gruber (center). (Photo, Courtesy Canadian Pacific Railway.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Deszoe Ernster (basso) and Marisa Merlo (soprano) as Alfonso and Despina in a scene from Mozart's Cosi Fan Tutte.

Herta Glatz (contralto) and Margarete Menzel (soprano) as Dorabella and Fiordiligi in Mozart's Cosi Fan Tutte.

A group of The Salzburg Opera Guild in a scene from Mozart's Cosi Fan Tutte.

THE SALZBURG OPERA GUILD

Is on a Six Month Coast-to-Coast Tour This Season Returning Next Year with Additional Repertoire